

**AN INTRODUCTORY SURVEY ON THE DEVELOPMENT
OF AUSTRALIAN ART SONG WITH A CATALOG AND
BIBLIOGRAPHY OF SELECTED WORKS FROM THE 19TH
THROUGH 21ST CENTURIES**

BY

JOHN C. HOWELL

Submitted to the faculty of the
Jacobs School of Music in partial fulfillment
of the requirements for the degree,
Doctor of Music
Indiana University
May, 2014

Accepted by the faculty of the Jacobs School of Music,
Indiana University, in partial fulfillment of the requirements
for the degree Doctor of Music.

Mary Ann Hart, Research Director and Chairperson

Gary Arvin

Costanza Cuccaro

Brent Gault

ACKNOWLEDGMENTS

I am indebted to so many wonderful individuals for their encouragement and direction throughout the course of this project. The support and generosity I have received along the way is truly overwhelming. It is with my sincerest gratitude that I extend my thanks to my friends and colleagues in Australia and America.

The Australian-American Fulbright Commission in Canberra, ACT, Australia, gave me the means for which I could undertake research, and my appreciation goes to the staff, specifically Lyndell Wilson, Program Manager 2005-2013, and Mark Darby, Executive Director 2000-2009. The staff at the Sydney Conservatorium, University of Sydney, welcomed me enthusiastically, and I am extremely grateful to Neil McEwan, Director of Choral Ensembles, and David Miller, Senior Lecturer and Chair of Piano Accompaniment Unit, for your selfless time, valuable insight, and encouragement. It was a privilege to make music together, and you showed me how to be a true Aussie. The staff at the Australian Music Centre, specifically Judith Foster and John Davis, graciously let me set up camp in their library, and I am extremely thankful for their kindness and assistance throughout the years. My deepest thanks goes to James Lee and his family, Ali, Graci, and Lili, who have generously given me a home away from home in Sydney.

My thanks on the home front goes to members of the Indiana University family, including Marilyn Keiser, Chancellor's Professor Emerita of Organ, Estelle Jorgensen, Professor Emerita of Music Education, and Rose Vondrasek, Office of International Programs, who were instrumental in helping me get to Sydney during 2005-06. I am honored to have had your recommendations. To my committee members, Mary Ann

Hart, Research Director and Chair of my committee, Gary Arvin, Costanza Cuccaro, and Brent Gault, I thank for your guidance and support.

Kim Carballo, Dayna Clarke, Eric Gibson, Maya Hoover, Aaron Humble, Steven Hyrcelak, and Martha Sullivan, thank you for generously giving your time and for your help in getting me to the finish line. And finally, to my family: my parents, John and Gretchen, and my partner, Dustin Trowbridge, who have patiently stood next to me and supported me, thank you.

ABSTRACT

An Introductory Survey on the Development of Australian Art Song and A Bibliographic Catalog of Selected Australian Art Song of the 19th through the 21st Centuries is a concise survey that examines the growth of the genre spanning over 120 years, and is accompanied by a catalog of annotated song data for over 300 selected works. The annotated catalog contains information including composer, year of composition, poet, range and tessitura, and publisher. Appendices that detail the most easily accessible sources for obtaining musical scores and a comprehensive list of composers are provided.

This subject is widely unaddressed in the song literature courses taught in American universities, and is largely absent from the oeuvre of English-language song. This document was designed to provide a practical, introductory resource for both performers and academics that are interested in learning more about the history of Australian art song.

TABLE OF CONTENTS

ACKNOWLEDGMENTS.....	iii
ABSTRACT.....	v
LIST OF FIGURES.....	vii
LIST OF EXAMPLES AND COPYRIGHT PERMISSIONS.....	viii
JUSTIFICATION OF PROJECT.....	ix
QUALIFICATIONS.....	x
METHODOLOGY.....	xi
PART ONE: AN INTRODUCTORY SURVEY ON THE DEVELOPMENT OF AUSTRALIAN ART SONG	
Introduction.....	1
1. Background.....	2
2. Expansion of an Inherited Tradition.....	7
3. The Mid-20 th Century.....	19
4. A Distinctly Australian Voice.....	37
5. Full Circle.....	50
6. Conclusion.....	56
PART TWO: A BIBLIOGRAPHIC CATALOG OF SELECTED AUSTRALIAN ART SONG OF THE 19 TH THROUGH THE 21 ST CENTURIES.....	
58	
APPENDIX A	
Recommended Resources.....	99
APPENDIX B	
Selected Discography.....	100
APPENDIX C	
Australian Art Song List of Composers.....	101
BIBLIOGRAPHY.....	102

LIST OF FIGURES

Figure 1	xii
Bibliographic entry for Mae Brahe's "The Wide Brown Land"	
Figure 2	xiii
Bibliographic entry for songs as part of a cycle, Colin Brumby, <i>The English Songs</i>	

LIST OF EXAMPLES AND COPYRIGHT PERMISSIONS

Example 1.....	18
Horace Keats, "I am Shut out of Mine own Heart."	
Copyright © 2000 by Wirripang: http://www.australiancomposers.com.au .	
All rights reserved. Reproduced by kind permission of the publishers.	
Example 2.....	23
John Antill, "The wanderer," from <i>Five Australian Lyrics</i> .	
Copyright © 1953 by Boosey & Hawkes (Aust.) Pty. Ltd. All rights reserved.	
Reproduced by kind permission from Marianne Antill-Rose, estate of John Antill.	
Example 3.....	24-25
John Antill, "The stones cry out," from <i>Five Australian Lyrics</i> .	
Copyright © 1953 by Boosey & Hawkes (Aust.) Pty. Ltd. All rights reserved.	
Reproduced by kind permission from Marianne Antill-Rose, estate of John Antill.	
Example 4.....	32
Dorian Le Gallienne, "Moonlight."	
Copyright © 1948. All rights reserved. Reproduced by kind permission from	
Jennifer Hill and Kerry Murphy on behalf of Lyrebird Press.	
Example 5.....	40
Example of Sculthorpe Chord	
Example 6.....	43-44
Peter Sculthorpe, "The Stars Turn." Copyright © 1977 by Faber Music, Ltd, London.	
Reproduced by kind permission of the publishers.	
Example 7.....	52-53
Alan Tregaskis, "Speak With the Sun," from <i>Six Songs</i> . D.Campbell/A.Tregaskis	
© 1984 EMI Allans Music Australia Pty. Limited	
(ABN 30 004057 541) Locked Bag 7300, Darlinghurst NSW 1300. Australia	
International copyright secured. All rights reserved. Used by permission.	
Example 8.....	54
Alan Tregaskis, "Hearts and Children," from <i>Six Songs</i> . D.Campbell/A.Tregaskis	
© 1984 EMI Allans Music Australia Pty. Limited	
(ABN 30 004 057 541) Locked Bag 7300, Darlinghurst NSW 1300. Australia	
International copyright secured. All rights reserved. Used by permission.	
Example 9.....	55-56
Alan Tregaskis, "In Summer's Tree," from <i>Six Songs</i> . D. Campbell/A. Tregaskis	
© 1984 Allans Music Australia Pty. Limited	
(ABN 30 004 057 541) Locked Bag 7300, Darlinghurst NSW 1300. Australia	
International copyright secured. All rights reserved. Used by permission.	

Justification of Project

For many musicians living outside of Australia, the repertoire of Australian art song is widely unknown. Australian art song is generally not incorporated into song literature survey courses in American academia. As a result, performers and teachers who are interested in this genre are without a resource that guides them to further information. There are current song anthologies including *Australian Composers in Song*, *Songs From Australia*, and *Voice of Australia* that provide a basic, recommended introduction to Australian song, but their focus is to offer a manual for interpretive performance of these works.¹ Deirdre Paillas's thesis, *Music for Solo Voice in Australia in the 1960s and 1970s*, is a useful resource for documenting composers specifically from that historical period, but does not offer an overview of the genre.²

Other available resources include Roger Covell's seminal book, *Australia's Music: Themes of a New Society*, James Murdoch's *Australia's Contemporary Composers*, and editors Frank Callaway and David Tunley's *Australian Composition in the Twentieth Century*.³ However, these resources are heavily slanted toward instrumental music, and do not provide thorough detail regarding Australian song. In addition, these

¹ Loris Synan and Kay Dreyfus, eds., *Australian Composers in Song* (Melbourne: Allans Publishing, 1996), David Miller, et al., *Songs From Australia* (Wollongong: Wirripang, 2005), and David Miller, et al., *Voice of Australia* (Wollongong: Wirripang, 2007). The first volume of the series offers a performance manual of 27 songs with supplemental CD of audio recordings. This second volume presents 12 additional songs.

² Deirdre Paillas, "Music For Solo Voice in Australia in the 1960s and 1970s" (Graduate Diploma thesis, Queensland Conservatorium, 1980).

³ Roger Covell, *Australia's Music: Themes of a New Society* (Melbourne: Sun Books, 1967); James Murdoch, *Australia's Contemporary Composers* (Melbourne: Macmillan Company of Australia, 1972); Frank Callaway and David Tunley, eds. *Australian Composition in the Twentieth Century* (Melbourne: Oxford University Press, 1978).

books were published between 35 to 45 years ago, and while the historical information is useful, they could often be seen as outdated.

At this time, there is no resource available that contains both a concise survey of post-colonial Australian song development, its representative composers, as well as a representative list of available works. This demonstrates an informational void in both the music curriculum and extant literature available to voice teachers and singers for whom this project was developed. This project will address this void in two ways: 1) examining selected composers whose works span the history of art song composition in Australia, and 2) presenting a catalog of selected works in order to fill the gap and thereby expanding the canon of song repertoire.

Qualifications

For the purpose of this project, art song is defined as music written for the solo voice and instrumental accompaniment, usually piano, and less frequently for an alternate or obbligato solo instrument (guitar or didjeridu, for example). Such works exhibit a close relationship between text and music through a shared responsibility for musical communication in both voice and accompaniment, and were composed in a learned tradition as opposed to folksongs, which originate from an oral tradition. Based on the parameters of these qualifications, this definition does not include chamber works written for voice and ensemble, and with exception to its historical relevance, does not include traditional folksong or parlor (also called “popular,” “ballad,” or “drawing-room”) song. As these songs have been written in a formal tradition, they are intended for performance

by formally trained musicians.⁴ In this study, the qualification for Australian song encompasses works written by composers either born in Australia or those who immigrated there. Prior to the Federation of Australia as a British Commonwealth on January 1, 1901, the six self-governing colonies in Australia were under British rule; technically, composers born and works produced prior to this date could be argued as British. However, in this project, it is assumed that any such occurrence, regardless of date, is categorically Australian, as such events took place outside the physical geography and immediate culture of the United Kingdom.

Methodology

Over 1000 songs, both published and unpublished, were documented through research undertaken at the Australian Music Centre, Sydney Conservatorium of Music, University of Sydney, University of New South Wales, and State Library of New South Wales. Because of the limitations set by the research project guidelines, only selected songs are presented in the bibliography rather than an exhaustive list.

The survey discusses the factors that have contributed to Australia's art song genre, including stylistic influences, social and literary movements, and technological advancement. Composers selected for discussion within the survey were chosen for their unique contribution to the genre. These composers represent the definitive influences and trends in the genre from the late 19th century to present. The bibliographic catalog

⁴ The methodology of study and parameters for the definition of art song in this document are modeled after Maya Hoover's study of Latin American art song. Maya F. Hoover, "A Catalog of and Introductory Essay to Selected Twentieth Century Latin American Art Songs" (D.M. diss., Indiana University, 2002).

includes information that provides the composer, year of publishing, text author, range, tessitura, and publisher details, if available (see Figures 1, 2). Composers are listed alphabetically with a chronological account of selected works.

The definition of range is compliant with the system used in *Harmonic Practice in Tonal Music*.⁵ For range, the use of scientific pitch notation is applicable, wherein middle C is denoted as C4 and the octave above as C5. Tessitura denotes the average vocal range of the work, and is broadly outlined as low (G3-G4), medium (C4-C5), and high (G4-G5). On occasion when there is a more explicit designation such as “medium-high” or “medium-low,” this indicates that the tessitura may be found in a narrower portion of the general range, including the vocal passaggio (D5-F5 for medium-high; Bb3-Eb4 for medium-low). Voice part is specified only as part of the score or manuscript; otherwise, it is assumed that the song is accessible for any singer who can manage both the range and tessitura.

Figure 1. Bibliographic entry for May Brahe’s “The Wide Brown Land”⁶

Brahe, May (1884-1956)

The Wide Brown Land

Year: 1951

Text: Dorothea Mackellar

Range: C4-F5

Tessitura: medium

Source: Boosey & Hawkes (Aus.) Pty. Ltd., Sydney

Notes: from *I Love a Sunburnt Country*

⁵ Robert Gauldin, *Harmonic Practice in Tonal Music*, (New York and London: W.W. Norton & Company, 2004), 7.

⁶ May Brahe, “The Wide Brown Land,” (Sydney: Boosey & Hawkes, 1951).

Figure 2. Bibliographic entry for songs as part of a cycle:⁷

Colin Brumby (b. 1933)

The English Songs

Year: 1976

Source: Australian Music Centre, Sydney

1. Goe, catche a falling starre
 - a. Text: John Donne
 - b. Range: C4-F5
 - c. Tessitura: med-high

⁷ Colin Brumby, “Goe, catche a falling starre,” in *The English Songs*, 1976. (Wollongong: Wirripang, Revised 2000).

PART ONE: AN INTRODUCTORY SURVEY ON THE DEVELOPMENT OF AUSTRALIAN ART SONG

Introduction

This survey discusses the genre of art song in Australia and its development from the late 19th century through the 21st century. From the tradition inspired by the English pastoral and German *Lied*, as heard in songs by G.W. Marshall-Hall, Fritz Hart, and Alfred Hill, to an evolving style that matured within those somewhat rigid boundaries heard through composers such as Margaret Sutherland, Peggy Glanville-Hicks, John Antill, and Dorian Le Gallienne, Australian music developed in the wake of its geographic isolation and cultural time-lag that did not end until the 1960s. It was then that the musical identity shifted from isolation to cosmopolitanism, as heard in works by Peter Sculthorpe, Nigel Butterley, and Colin Brumby. These composers, with support from state and federal government agencies, including the Australian Broadcasting Corporation (ABC), state universities, and Australasian Performing Right Association (APRA), achieved international recognition in competitions and heard their inclusion of works in international radio broadcasts.

By the end of the 20th century, Australian composers were no longer under pressure to create new music that is divergent from their British heritage. Instead, they are now composing by drawing from all traditions that are recognizable in their experience: traditions that reflect English, Asian, and indigenous Australian influences. Moving into the 21st century, Australian composers are no longer hampered by geographical isolation or lack of accessibility to cultural or musical trends.

1. Background: Origins of Australian Song

The First Fleet of British ships landed in Botany Bay, just south of Sydney Harbour, on January 19, 1788, carrying both explorers and convicts to Australia. Settlement advanced quickly, but an independent, non-indigenous culture did not materialize as rapidly. Instead, Australian culture was based on its own imported traditions: specifically, a Western, European, and British heritage. In *The Pattern of Australian Culture*, A.L. McLeod examines the sociological nature of cultural development, stating that the necessary variables include sufficient time, leisure, and encouragement for individuality in creative expression, and that such development occurs rapidly if there is also public support for new ideas.⁸

These factors were not available to the first settlers, however, given the harsh physical conditions of the new settlement, as well as the historical period in which Australian colonization occurred. Andrew McCredie states that the “establishment and settlement of the Australian colonies actually occurred too late to permit the upsurge of a vigorous national tradition capable of withstanding the impact of modern communications in the later nineteenth century.”⁹ Geographical isolation further encouraged society to cling to its parent roots as a source of identity. The lack of real-time communication delayed the development of taste by almost a year; essentially, colonial Australia functioned in Europe’s past.¹⁰ The establishment of the Overland Telegraph in 1872 hastened development by improving communication in both

⁸ A.L. McLeod, introduction to *The Pattern of Australian Culture*, ed. A.L. McLeod (Melbourne: Oxford University Press, 1963), 1.

⁹ Andrew D. McCredie, 27, quoted in *Australian Composition in the Twentieth Century*.

¹⁰ Covell, 11.

directions, strengthening the link between Australia and Great Britain, and reinforced the culture as one that was decidedly British.¹¹ Even so, the flow of information was still restricted through the early part of the 20th century. As children, both Percy Grainger and Peter Sculthorpe independently “created” the whole tone scale prior to their hearing Debussy’s technique (heard in *Préludes*) in his own music due to a lack of exposure and inaccessibility to both printed music and public performance of such works.¹² This indicates a progression toward musical experimentation outside the conventional practice, yet their “discovery” was hampered because of their locale and limited access to contemporary music.

Australian musicologist Roger Covell claims that because Australia matured in the earliest age of modern communication, it therefore lacked the unique components that are necessary for the development of an independent musical culture, not taking into account the Aboriginal communities that had existed for at least 40,000 years before the first ships arrived. Those indigenous traditions were not readily accessible since the white, European settlement was not prepared to embrace structural and rhythmic elements outside its own musical tradition.¹³

As a result, a folksong tradition including work songs, bush ranger songs, and ballads, did not have adequate time to develop independently, and Australia’s tradition existed primarily as an inherited one, as seen in the lack of a national canon of original melodies. Examples of Australian traditional songs include “Click Go the Shears,” “The

¹¹ Wendy Lewis, Simon Balderstone, and John Bowan, *Events That Shaped Australia* (Chatswood: New Holland Publishers, 2006), 66.

¹² Michael Hannan, *Peter Sculthorpe: His Music and Ideas, 1929-1979* (St. Lucia, QLD: University of Queensland Press, 1982), 3.

¹³ Covell, 1.

Wild Colonial Boy,” (attributed to Francis MacNamara), and “Waltzing Matilda.” A.B. “Banjo” Paterson stands out as the foremost bush poet in Australian folk history; his edition *Old Bush Songs*, is a collection of traditional songs, originally published in 1905.¹⁴

Newly written or adapted texts were set to popular tunes, and determining copyright is often difficult, since these songs have been instilled into popular culture through oral transmission. Even “Waltzing Matilda,” one of the best-known Australian traditional songs dating from 1895, and arranged by Marie Cowan for publication in 1903, has a checkered history in regard to its tune. While A.B. “Banjo” Paterson is undisputed as its lyricist, there are conflicting reports as to the tune’s origin. Among the three potential composers, including Christina Macpherson, Marie Cowan, and Harry Alfred Nathan, it is unclear who actually composed it, as it bears a resemblance to the Scottish tune “Craigielea,” which, in turn, is considered a variation of the Celtic folk tune, “Thou Bonnie Wood of Craigielea.”¹⁵ Such an example supports the conclusion that most Australian folksongs, estimated to number approximately 600 in collected form, are British, Irish, and Scottish in origin.¹⁶ Upon borrowing, these songs were often altered melodically, with a narrowed range of intervals and cadential patterns that imitated the Victorian musical aesthetic.

Graham Dodsworth argues that Australia’s folksong tradition has been generally accepted as a Western convention, and removed from its indigenous, non-Western population. This further sustains the premise of Australia’s song history as one that

¹⁴ A.B. Paterson, ed. *Old Bush Songs* (Sydney: Angus and Robertson, 1905).

¹⁵ Covell., 60-61.

¹⁶ Ibid., 37.

identifies with an inherited, British culture. However, it is within this very foundation of Australian culture that one can properly examine the nature of Australian song. Naturally, the evolution of their learned tradition would follow the same mores that underlie the most fundamental components of its folksong, primarily conventional, diatonic harmony and Anglo-European text.¹⁷

Australia's colonization occurred during the First Viennese School, and its inherited Anglicized musical climate was subject to the rigid parameters and high expectation of tonality and formal structure of the period.¹⁸ Music making existed in military bands, churches, theater, and amateur groups, all in a transported European fashion. There were rare instances of professional composers, such as William Vincent Wallace and Isaac Nathan, but because colonists were strictly segregated from the convicts, music making was limited to a small margin of the population.¹⁹

As Australian society continued to settle through the early part of the 19th century, the country experienced gold rushes that created economic stability, as well as new educational opportunities seen in the establishment of the Mechanics' Institute, which offered arts training. Based on the original Scottish model, these schools were founded as part of a movement in educational philosophy that sought to provide adult education in order for the working class to benefit the greater society.

Yet, even as formal music-making societies emerged by the 1830s in the appearance of salon and choral societies, touring British opera companies, and the compounding rise of teachers and professional musicians, early Australian composers

¹⁷ Graham H. Dodsworth, "The Nature of Folk Song in Australia: Origins and Transmission" (M.A. Thesis, Monash University, 2000), 33.

¹⁸ Covell., 2.

¹⁹ Ibid., 13.

still did not immediately embrace the landscape or environment as a source of inspiration. Depictions of the continent portrayed an expansive and silent landscape but in reality, this was completely inaccurate;²⁰ native birds such as the kookaburra, magpie, currawong, and raven each provide a distinct musical song that contribute to the natural soundscape. Partially because of nostalgia for Europe as well as conforming to conventional musical ideals, Australian composers were slow to incorporate such themes. Musical life in the community, especially the choral societies, primarily maintained a British influence:

“The actual music through which the sense of ethical zeal and middle class community represented by these movements was to find its fullest expression was...through a type of organization and a type of repertory inherited in the full pride of its tradition from Britain.”²¹

In addition to the standard repertory that these choral groups performed, the Victorian parlor ballad was a ubiquitous popular concert piece, but had little range in expression, as they were confined to formulaic style (melodic dominance, added chord tones, sentimental themes,) and subordinate accompaniment. Although the reverence for British culture never wavered, there was a waning influence of the ballad by the end of the 19th century.

However, the German migration to Australia, particularly in Adelaide, offered a simultaneous, non-British context, as seen in the popularity of the *Liedertafel* (male choral societies). Along with its popularity, the *Liedertafel* helped to reinforce the paradigm of the German *Lied* as the standard for song instead of the common ballad. This ideal helped perpetuate the pervading attitude that proper, professional music education was best accomplished outside Australia, either in England or in Germany. By the time of

²⁰ Ibid., 3.

²¹ Covell, 17.

Australian Federation in 1901, when the six independent colonies formed one nation as a British Commonwealth, the early developmental stages for formal, tertiary music education in Australia had been established. In these institutions, including the University of Melbourne in Victoria (Albert Street Conservatorium), Elder Conservatorium of the University of Adelaide in South Australia, and Sydney Conservatorium of Music in New South Wales (University of Sydney), there existed an undeniable British dominance:

“Until the last decade or two of the nineteenth century, culture...tended naturally to be almost a monopoly of the more cultivated and well-to-do minority. Yet, for this very reason, literature, painting, and art were little more than a rather anemic and artificial provincial reflection of their English exemplars. Before about 1890, formal culture expressed little that was specifically or distinctly Australian.”²²

Yet, despite the presence of music conservatories since the 1870s, the frequency with which composers traveled overseas to either a British or European conservatory for additional study implies it was an accepted convention among serious musicians. The composers who returned to Australia after their study helped determine the course that art song would take in these early decades between the 19th and 20th centuries, as their exposure to the current developments in Western music provided the catalyst to break through the sentimental Victorian ballad style.

2. Expansion of an Inherited Tradition: The founders of Australian Music and the English Pastoral Idiom

The first examples of Australian art song are heard as outgrowths from the English pastoral model and German *Lied*. This is a direct result of the early “founders” of

²² Russel Ward, “The Social Fabric” in *The Pattern of Australian Culture*, 25.

Australian music, who, at some point, were educated in either England or Germany.²³ The English pastoral school, whose definition is sometimes ambiguous, describes English music from the beginning of the 20th century. David Hamilton summarizes the definition of the English pastoral genre as containing three features: setting, language, and sensibility. Whereas the setting may refer to a physical location, the musical language of folk music inspires the element of language. Finally, in terms of sensibility, it contains a certain degree of nostalgia and introspection.²⁴

Eric Saylor further expands this definition by exploring the literary implications of the term to understand its application to the musical expression. From a poetic perspective, subjects of pastoralism included a general theme of one's homecoming to a rural setting, a contrast between urban and rural life, and a focus on the natural landscape of the countryside.²⁵ The reaction to this was a new style, an anti-pastoralism, emerging as a result of the First World War, wherein nostalgia was confronted with the harsh reality of war's destruction. Pastoralism in music could contain elements of "continental modernism" which includes serialism, atonality, impressionism, and neo-classicism, or a reference to folk traditions, as heard in Butterworth, Holst, and Vaughan Williams.²⁶

²³ David Tunley, "Australian Composition in the Twentieth Century: A Background," in *Australian Composition in the Twentieth Century*, 2. G.W.L. Marshall-Hall, Fritz Hart, Henri Verbrugghen, and Alfred Hill are named the "The Founding Fathers of Australian music" primarily because of their leadership of and contributions to the conservatories in Melbourne and Sydney between the late 19th and early 20th centuries.

²⁴ David Hamilton, "The Neglect of English Classical Music," *New English Review* (August 2009), accessed August 3, 2013, www.newenglishreview.org/David_Hamilton/The_Neglect_of_English_Classical_Music.

²⁵ Eric Saylor, "It's Not Lambkins Frisking At All: English Pastoral Music and the Great War," *Musical Quarterly* (2008) 91 (1-2): 44, first published online January 24, 2009, accessed August 3, 2013, doi:10.1093/musqtl/gdn030.

²⁶ Ibid.

Generally, Saylor states that what is heard in pastoral music is a tendency toward modality, though often colored with “neo-tonal” harmony, rhapsodic thematic content, an inclination toward quiet dynamics, and “smoothly flowing rhythms” in either triple or compound meter.

George Lewis William (G.W.L.) Marshall-Hall (1862-1915) was born in London and studied with Hubert Parry at the Royal College of Music. It was during this time that Marshall-Hall was influenced by both Wagner’s music and Nietzsche’s writings, which Peter Tregear suggests is reflected in his compositions as an effort to actualize Nietzsche’s dream of a utopian “Great South Land,” where society could function at its fullest potential.²⁷ After teaching language and music in both England and Switzerland, he was appointed as chair of music at the University of Melbourne, and immigrated to Australia in 1891. Marshall-Hall’s bohemian nature was at odds with the conservative public, and in a written speech to the university council, he famously criticized the conventionality of Australian society.²⁸ His broad views on music as an instrument capable of spiritual expression were deemed anti-clerical and too radical by the conservative religious presence, and in 1900, he was refused reappointment. However, Marshall-Hall was reinstated as chair in January 1915, and remained the director until his sudden death just seven months later.

Songs: G.W.L. Marshall-Hall is the most accessible collection of Marshall-Hall’s songs, and includes both published and unpublished works. Editors Jennifer Hill and

²⁷ Peter Tregear, “European Sounds, Australian Echoes: The Music of Marshall-Hall, Hill and Hart,” in *The Soundscapes of Australia*, ed. Fiona Richards (Aldershot: Ashgate Publishing Limited, 2007), 190.

²⁸ Thérèse Radic, preface to *Songs: G.W.L. Marshall-Hall*, eds. Jennifer Hill and Kerry Murphy (Melbourne: Marshall-Hall Trust in association with the Centre for Studies in Australian Music, University of Melbourne, 1998), viii.

Kerry Murphy note that most songs pre-date his residence in Australia, with the exception of one, “An Australian National Song,” which is written for SATB chorus.²⁹ “On a Picture,” set to text by Anthony Frederick Sandys, offers an example of Marshall-Hall’s writing style: frequent use of romantic gestures, use of chromaticism to depict emotional swell, and arpeggiated and chordal figures in the accompaniment.³⁰ “Tristesse,” with text by Alfred de Musset and English translation by Marshall-Hall, offers a contrasting style to “Picture.” In this song, there is an attempt to replicate the style of the *mélodie*, and the musical language pays homage to Fauré.³¹ Marshall-Hall was not a prolific composer of song, but his works and legacy represent an important historic period in Australian music history when external influences were filtering into the culture. His influence is heard in the works of Australian composers who were emerging during this time. For example, he briefly taught composition to Margaret Sutherland, one of the foremost Australian composers of the 20th century. A complete list of works by Marshall-Hall is available through the University of Melbourne website: www.marshall-hall.unimelb.edu.au/vocal/index.html.

Like his predecessor, Fritz Bennicke Hart (1874-1949) was born in England and studied at the Royal College of Music, although formal composition was not his concentration.³² At RCM, he was a friend and colleague of both Gustav Holst and Ralph Vaughan Williams. Hart, too, was an admirer of Wagner’s music, and composed in a

²⁹ Jennifer Hill and Kerry Murphy, introduction to *Songs: G.W.L. Marshall-Hall*, x.

³⁰ G.W.L. Marshall-Hall, “On a Picture,” in *Songs: G.W.L. Marshall-Hall*, 39-44.

³¹ Ibid, “Tristesse,” 35-38.

³² Anne-Marie Forbes. “Hart, Fritz.” *Grove Music Online. Oxford Music Online*. Oxford University Press, accessed August 12, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12463>.

style that reflected Wagner's later, more introspective period.³³ Hart moved to Australia in 1909 on a conducting contract with the J.C. Williamson theater company, and began teaching at the Melbourne Conservatorium in 1913. He succeeded Marshall-Hall as chair of music at Melbourne in 1915, where his legacy is seen in the growth of the singing school, which was founded by Nellie Melba after his leadership commenced.

Hart's song output of over 500 works is huge, nearly to the scale of Schubert's; of these, 495 are known. Even though Hart claimed to have burned an additional 200-300, his collection of songs makes him one of the most prolific composers of the 20th century.³⁴ In addition to Wagner's influence on his musical aesthetic, the Celtic Revival during the First World War resonated with Hart on a deeply philosophical level, as the artistic and literary movement metaphorically depicted an established landscape undergoing a tremendous cultural shift. Hart paralleled this notion with his living in Australia as a transplant, and into this, he explored such themes in a compositional style that included a hybrid of folksong, the English pastoral style and Wagnerian empirical harmony, usage of unresolved 7th chords, and tone painting.³⁵

As a result, his songs are melodic, lyrical, introspective, and an extension of English sensibility: direct and clear declamation, simple structure, and emotional restraint.³⁶ His preference for text setting includes poetry by Robert Herrick, William Sharp (and his pseudonym, Fiona Macleod), and George "A.E." Russell. For Hart, "a

³³ Tregear, 191.

³⁴ Peter Tregear, preface to *Fritz Bennicke Hart (1874-1949) 10 Songs: Op.64 and Op. 124* (Melbourne: The Marshall-Hall Trust, 1996), iii.

³⁵ Tregear, "European Sounds," 194.

³⁶ Thérèse Radic. "Hart, Fritz." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed August 12, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003098>.

Wagnerian-intoned Celticism seems simultaneously to have provided a means to express the Australian artist's alienation from an adopted landscape, as well as a promise of some longed-for reconciliation with it."³⁷ For example, Hart set five texts by Sharp, also a Celtic devotee, from his collection, *Australian Sketches*. In the first song, "The Bell-Bird," from *5 Songs Op. 64* (1927), he sets a semi-declamatory vocal line with a wide vocal range (B3-G5) and no key signature, suggesting the ethereal nature of the silent, Australian landscape at noon. Sounds are heard in scarcity: "The stillness of the Austral noon is broken by no single sound," (mm. 5–8).³⁸ The vocal line proceeds in step-wise progression with occasional narrow intervals until the text recalls a ringing bell in the distance (mm 20-21): "I hear a soft bell tolling, silvery clear!" At this point, the declamatory line transforms into a short sequence of descending fourths, echoed in the chordal underlay in the accompaniment. The song ends on an open fifth on F#, a subtle poetic inference that reality is not clearly defined amidst the isolation experienced in the Australian desert.

As a proponent of the British musical revival in early 20th century, his music not only bolstered support during the war against Germany, but also was crucial in maintaining "the overwhelmingly British perspective in Australian music which was to last more or less until the end of the 'post-colonial' era."³⁹ Through Hart, a lineage of compositional heritage continued through two women whose works are heard during the mid-20th century of Australian song history: Margaret Sutherland and Peggy Glanville-Hicks.

³⁷ Tregear, "European Sounds," 194.

³⁸ Fritz Bennicke Hart, "The Bell Bird," in *10 Songs Op. 64 and Op. 124*, 1-2.

³⁹ David Symons, *The Music of Margaret Sutherland* (Sydney: Currency Press, 1997), 6.

Alfred Hill studied with Gustav Schreck at the Leipzig Conservatorium in 1887 and 1889, respectively. Alfred Hill (1870-1960) was born in Melbourne but spent much of his formative life in New Zealand (1872-1886). It is noted that when compared to Marshall-Hall and Hart, Hill's exposure to the German influence is the most direct. Like Hart, he shared an affinity for Celtic folklore, as well as the indigenous customs of the Maori in New Zealand. He returned to New Zealand in 1892 following his studies in Leipzig, and after an initial 5-year period between 1897-1902 in Sydney, he returned to settle permanently in 1910. Hill was the inaugural professor of composition at the Sydney Conservatorium from 1916 until 1934; among his students was John Antill, whose national recognition came in 1946, after the performance of his ballet, *Corroboree*. His second marriage was to Mirrie Solomon Hill, also a musician and composer. A prolific writer of both large and small forms, Hill composed over 260 songs. He summed up his compositional aesthetic in four, general themes: meaningful content, a sense of proportion, good taste, and exploitation of available materials.⁴⁰

As a composer, Hill is well known for his incorporation of indigenous New Zealand Maori traditions into his works, including chamber music, opera, and songs. Hill's exposure to Maori songs culminated in the publication of *Songs of the Maori* in 1926. Yuen Ching Lam states that Hill borrowed music from the Maori tradition that was already "Europeanized;" his songs demonstrate this, as well as a strong influence from a heavily Romantic musical language inherited from his German training.⁴¹

⁴⁰ Alfred Hill, "Musical Structure," preface to *Harmony and Melody—And their use in the simple forms of Music*. (London: Elkin & Co. Ltd., 1926).

⁴¹ Yuen Ching Lam, "An Analytical Study of Alfred Hill's String Quartet No. 2 in G minor" (M.A. thesis, University of Otago, 2006), 13-14. "Europeanized" music is

Hill likewise looked to Australian subjects as inspiration for his songs, as seen in works including “Riding Through the Splendour of the Blue Australian Morning,” “I Thought I Heard a Magpie Call,” “A Little Town I Love,” and “Flame Tree in a Quarry.” Like the Maori songs, Covell suggests that Hill’s intention to reflect Australian themes in a rather pastoral musical language does not accurately reflect the entire landscape, but is rather a more provincial, limited vision of coastal geography that is sweeter and aesthetically beautiful, and does not include the harshness of reality in the Australian desert outback.⁴² This does not devalue Hill’s music, but rather enhances the definition of what sounds Australian during the early 20th century.

Percy Grainger is probably the most well known of the early Australian composers. For many, Grainger (1882-1961) occupies an uncertain position in the catalog of Australian composers. Born in Melbourne, he moved to Frankfurt, Germany at the age of 13, to attend the Hoch Conservatory. Following his studies, he lived in London (1901-14) and eventually settled in America, where he became a U.S. citizen. Because of his tenure abroad, he is sometimes challenged as an Australian composer; Covell discourages claiming Grainger as an influential source of Australian nationalism in music, yet Malcom Gilles ranks him as one of Australia’s most important composers.⁴³ Throughout his lifetime, Grainger never disowned his Australian identity. Rather, he intended his

defined as traditional Maori music that absorbed European traditions from 1800 onward: diatonic melody, functional harmony, wider intervals, and a stricter sense of form.

⁴² Covell, 143.

⁴³ Ibid., 88; Malcolm Gilles, “Percy Grainger: Australia’s Greatest Composer?” (Gresham Lecture, 2011 City of London Festival, London, England, July 11, 2011), accessed July 23, 2013, <http://www.gresham.ac.uk/lectures-and-events/percy-grainger-australias-greatest-composer>.

music to reflect a clarified and simple style, and thus remain attractive to Australian ears.⁴⁴

As part of his philosophy of free music, Grainger synthesized the ideal of a musical democracy wherein each player holds an equal rank through the concept of “elastic scoring.”⁴⁵ This philosophy is a direct reflection of the national Australian ideal of “mateship” and a “fair-go,” wherein each member of society cares for one another and deserves a fair, democratic opportunity.⁴⁶ It is his philosophies on music that clarify his innovations and influence on Australian music.

Apart from his original compositions, Grainger is most known for his folksong arrangements. In 1904, his attention turned toward collecting and arranging folksongs, producing collections of British, Irish, Scottish, and Danish folk music. In these settings, Grainger succeeds in maintaining the simplicity and emotion of the original works; Benjamin Britten acknowledged Grainger’s mastery of skill.⁴⁷ For Grainger, emotion served as the drive behind his music. He held himself to a strict guideline of never presenting a contrasting secondary element in his works, as this would disrupt the “continuity” of the principal emotion.⁴⁸ For example, “Early One Morning,” originally arranged when Grainger was just sixteen, reflects mixed meters, bold, sometimes

⁴⁴ Ibid., 97.

⁴⁵ John Hopkins, “Percy Grainger,” in *Australian Composition in the Twentieth Century*, 20. “Elastic scoring” is an arrangement technique that allows for a work to be performed in a variety of arrangements depending on the availability of instruments.

⁴⁶ Trish Bolton, “Land of the Fair Go – An Exploration of Australian Identity,” *AQ: Australian Quarterly*, Vol. 75, No. 2 (Mar.-Apr., 2003): 16, accessed August 14, 2013, <http://www.jstor.org/stable/20638163>.

⁴⁷ Malcolm Gillies and David Pear, “Grainger, Percy,” *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed July 10, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11596>.

⁴⁸ Percy Grainger, “My Musical Outlook,” in *Grainger on Music*, eds. Malcolm Gilles and Bruce Clunies Ross (Oxford: Oxford University Press, 1999), 13.

dissonant harmonies, and an expansion beyond the simple tune that is heard in his treatment of harmony and accompaniment. A chromatic, descending introduction foreshadows the despair of the young maiden in the song's text. The vocalise coda grows out of the introductory material and transforms the maiden's song into a desperate cry. The line sustains a high tessitura with a top note of C6 (ossia available), pushing the entire range of the setting to encompass a twelfth, and constitutes one-third of the sung material.⁴⁹ Although the song builds momentum, the emotional character of the piece does not change. This example shows how Grainger successfully transforms the traditional folksong into art song that is capable of emotional and intellectual depth.

The songs of Horace Keats (1895-1945) contain just as much emotional depth as Grainger's, but in a musical language that is less unrestrained and indicative of a more conservative nature. Keats was born in London in 1895. He was a boy chorister but with exception of only one term of piano lessons, he had little formal musical training. Nevertheless, Keats developed his keyboard skills well enough to secure employment as an accompanist on the concert party circuit both in England and aboard cruise ships. His first visit to Sydney was in 1912 during an Australian tour, and by 1915, he remained there permanently.⁵⁰

Upon settling, Keats worked for the Australian Broadcasting Corporation as a staff accompanist and freelance composer. He closely collaborated with Australian bass-baritone, Peter Dawson, as well as with his own wife, Janet le Brun Brown. Brown, a

⁴⁹ Percy Grainger, "Early One Morning," in *Thirteen Folksongs* (London: Thames Publishing; G. Schirmer, 1981-82), 9-12. Grainger revised his original arrangement for voice and piano in 1940. For further performance considerations on Grainger's folksongs, see *The New Percy Grainger Companion*, ed. Penelope Thwaites, (Woodbridge: The Boydell Press, 2010).

⁵⁰ Brennan Keats, *A Poet's Composer* (Culburra Beach: Wirripang, 1996), 11.

soprano, performed using the stage name “Barbara Russell,” and it was for her that Keats wrote most of his 120 songs. This explains their challenging nature, as most are generally characterized by a wide range and high tessitura.

Keats’s choice in poetry ranged from the exotic to the domestic. Attracted to Chinese poetry, he set three texts by Ch’u Yuan entitled *Three Chinese Poems of the Wild Country* (1933), but experienced difficulty in setting additional works by Asian poets, as well as securing copyright permission. His friendship with Kenneth Mackenzie, an Australian poet, resulted in their collaboration with Mackenzie writing for Keats in a “Chinese style.”⁵¹ Keats also favored Australian poets, including Hugh McCrae and Christopher Brennan.

Keats was introduced to Brennan’s poetry in 1936. However, Brennan had died in 1932, so Keats sought and received exclusive permission from Brennan’s literary management to set his texts.⁵² Brennan’s poetry is often drenched in emotion, a reflection of the struggles he endured in his own life. His writing is marked by frequent themes of melancholy, longing, loss, despair, and isolation.

For example, “I am Shut out of Mine own Heart” (1897) portrays the contrast of love’s euphoria against the reality of unresolved aching due to the subject’s separation from his loved one. Brennan writes, “I am shut out of mine own heart because my love is far from me, nor in the wonders have I part that fill its hidden empery.”⁵³ Keats set this text in 1937 as a sweeping, rhapsodic ballad. The vocal range is F4 to Ab5, and the tessitura lies between D5 and Gb5. The vocal line enters dramatically near the top of the

⁵¹ Ibid., 73.

⁵² Ibid., 89.

⁵³ Horace Keats, “I am Shut out of Mine own Heart,” (Wollongong: Wirripang, 2000), 2.

range on Gb5, and the first phrase descends the span of an octave. The second phrase mirrors the first, yet begins a whole step higher (Ab4). In contrary motion to the first, it ascends to the upper octave above (Ab5) before resolving in a similar melodic contour. Accompaniment gestures include widely spaced chords, octaves, and a drumming, syncopated, pedal-point motive that suggests the lack of peace. (See Example 1).

Example 1. Horace Keats, “I am Shut out of Mine own Heart,” mm. 10–21.

The image displays a musical score for the song "I am Shut out of Mine own Heart" by Horace Keats, measures 10 through 21. The score is written for voice and piano. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal line begins with a forte (*ff*) dynamic and a tempo marking of *a tempo*. The lyrics are: "I am shut out of mine own heart be - cause my love is far from me, nor in the won-ders have I part that fill its hid-den". The piano accompaniment features a syncopated, drumming-like pattern in the bass line, with a pedal-point motive. The dynamics shift from *ff* to *mf* and then to *p* (piano). The score is presented in two systems, each with a vocal staff and a piano grand staff.

As seen in these early composers, all of whom are connected directly to English or German influence, the songs produced from the later 19th century through the Second World War are direct reflections of a conservative musical culture. The development of Australian music was affected by a “time-lapse” of musical awareness because of

geographical isolation and a lack of real-time cultural influences, though lessened by advent of radio. England's own musical conservatism was another factor in what results as Australia's dated musical language by the span of two to three generations.⁵⁴ Compositions were not created in a vacuum, but exposure to external influences was limited to a narrow importation. Exportation was repressed even more as little demand for Australian music existed beyond its borders. With no cultural exchange occurring, this fed into the social psychology of the "cultural cringe:" an inferiority complex due to Australia's identity as a post-convict settlement and "provincial" society that subordinates Australian culture to those of Europe's by categorizing itself as second-rate.⁵⁵ Although Australian music had begun to voice its own identity, style was still emulated from a European tradition.

3. The Mid-20th Century: emerging toward a new identity

McLeod states that Australian culture experienced two periods of intellectual growth, the first period occurring in 1880 and lasting through the early years following Federation.⁵⁶ Because of the effects brought on by the First and Second World Wars and the Great Depression falling between them, Australia did not undergo a second rise until 1948. During this time, the Australian Broadcasting Corporation (ABC) had established itself in 1932 (originally a private company in 1929, it reformed under government ownership in 1932) as the primary source for which music was distributed to the masses.

⁵⁴ Covell, 145.

⁵⁵ Ibid., 146. For more on the sociological considerations of the perceived Australian cultural subservience to British culture, see A.A. Phillips's *A.A. Phillips on the Cultural Cringe* (Carlton: Melbourne University Publishing, 2006).

⁵⁶ McLeod, 8.

Initially, the ABC employed orchestras in each of the six states to play for live radio broadcasts, but then moved to recorded music playlists. Through its arguably conservative radio programming, the ABC was a direct contributor to the nation's musical taste before mass commercialism allowed consumers to purchase recorded music. As a result, European movements including the styles explored in the Second Viennese School (atonality, serialism) and the avant-garde and modernist movements were late to reach Australia. Composers who sought exposure to such trends were still traveling overseas for education and enrichment.

Another advent affecting the Australian musical climate between the wars was the *Jindyworobak* literary movement, an Aboriginal term meaning “to join.”⁵⁷ The *Jindyworobaks* were writers who sought to express and align their kinship with the Australian landscape and experience through Aboriginal legends, ideas, and language. More specifically, this represents an awakening period in Australian music where composers looked outside the white, European-based, Australian understanding for new inspirations found in melody, rhythm, textures, and subjects unfamiliar to their own way of life. Australia's violent history with Aboriginals resulted in the suppression and banning of Aboriginal songs, and unfortunately, much is now lost. Composers like John Antill (1904-86) sought to pay homage to these traditions.

A student of Alfred Hill's at the Sydney Conservatorium of Music, Antill worked for 36 years at the ABC in various high-ranking music editing positions; in essence, Antill oversaw the approval or rejection of almost every composition for broadcast. As a

⁵⁷ John Whiteoak and Aline Scott-Maxwell, eds., “Jindyworobakism,” in *Currency Companion to Music & Dance in Australia* (Sydney: Currency Press, 2003), 388.

result, James Murdoch points out that it was Antill who was at one time directly responsible for the lack of new music feeding into the public consciousness.⁵⁸

Five Australian Lyrics is representative of Antill's style. This cycle of 5 songs includes text by Harvey Allen, who "derived" the narrative from tribal legends in 1953 (per score). These are not authentic legends or texts, but instead, they are inspired by such stories. In the preface, Antill writes: "These impressions are designed to emphasize the fervent expressions of an age-old people. They fall into natural phrases, but given individual expression, as befits the mood, an added interest will be created."⁵⁹

Antill's overall harmonic language is atonal, chromatic, and dissonant. In this cycle, the music, like the text, is not Aboriginal in any way other than its programmatic nature; instead, it is heard through the filter of a Western system. The tonal structure does not include quartertones, harmony is not developed (instances of harmony are unintentional and the result of linear organization), and scales resemble some of the 72 documented in A.P. Elkin's anthropological study of Aboriginal culture from 1949-58.⁶⁰ The piano does not imitate didgeridu, but paints thematic imagery found in the text, nor is the percussive clapping stick a feature of the rhythm. However, the complex rhythmic features represent a more accurate impression of Aboriginal rhythmic groupings.

Beginning with "1. The wanderer," the music is immediately informed by the text. The form is A-B-A, and in the opening material, a restless, arpeggiated piano line wanders through atonal harmony and does not stop until the B section (see Example 2),

⁵⁸ Murdoch, 9.

⁵⁹ John Antill, preface to *Five Australian Lyrics* (Sydney: Boosey & Hawkes, (Aust.) Pty. Ltd., 1953), 1.

⁶⁰ Covell, 81.

where the speaker implores, “Speak for me Great Father spirit.”⁶¹ Here at the double bar, the duple accompaniment against triple meter in the voice suggests the speaker has paused. While the drumming chords in the piano represent the Spirit, the rhythmic complexity between the duple and triple is symbolic: the speaker is not in “unison” with the Spirit. As the prayer becomes more impassioned, the restless piano arpeggiation reappears. However, the harmony is obscured even further while the original arpeggiation is disturbed and destabilized through stretching the rhythmic figure over the barline instead of equal groupings within the measure. The repeat of the A material returns but does not resolve as the wanderer continues the journey in search of peace.

Similar musical language is found in Antill’s cycle, *Five Songs of Happiness* (1953), a setting of psalms for high voice with optional oboe: chromaticism, wide intervals, a wide vocal range, melismatic passages, mixed meter, difficult accompaniment, absence of key signature, and tonally ambiguous in that the listener may not know what the key is although the chords are tonally functional. This reinforces the characteristic dichotomy found in Antill’s style in that he combines two contrasting idioms in the effort to set the text according to his musical aesthetic: an accompanimental texture and arioso vocal line reminiscent of the Victorian oratorio, yet set to atonal and dissonant harmony.

⁶¹ John Antill, “The wanderer,” in *Five Australian Lyrics*, 2.

Example 2. John Antill, "The wanderer," from *Five Australian Lyrics*, mm. 1–5.

1. The wanderer

Music by
JOHN ANTILL

Slowly

Voice

Piano

mf

I

wan - der through the tall trees, To the sa - cred Boo-ra Ground,

Heav - y my heart and lone - ly, Gone is the peace I

In “The stones cry out,” from *Lyrics*, the speaker cries in anguish from the endless silence of the desolate, desert landscape. In this story, set in a modified strophic form, there is no water to replenish the earth and there is no wind to revive the spirit; the only sound is “the voiceless cry across the land,” implying in the inner turmoil experienced in the isolation of the Australian Outback.⁶² The introductory motive in the accompaniment heard in “The wanderer” returns, but here it is diminished and accelerated. The restlessness is intensified through text repetition: “no sound,” “no sleep,” “brooding,” “waiting,” “the dry-lipped rock,” all recur before the first melismatic outburst: “Restless in the great quiet that will not pass,” (see Example 3.). The second verse continues to explore the anguish by extending the metaphor of a cracked earth as a symbol of rage and hate brought on by a “life denied;” without water, life is not sustainable. The melismatic passage reoccurs, but this time on the phrase “trapped in the great silence of life denied.”⁶³

Example 3. Antill, “The stones cry out,” from *Five Australian Lyrics*, mm. 19–29.

The musical score for "The stones cry out" by Antill, measures 19–29, is presented in two systems. The top system shows the vocal line with lyrics: "wa-ter - hole, — Brood-ing, — wait-ing, — wait-ing, —". The bottom system shows the piano accompaniment, which includes a melismatic passage marked "sustain" and a fermata over the final measure. The key signature is G major (one sharp) and the time signature is 4/4.

⁶² Ibid., “The stones cry out,” from *Five Australian Lyrics*, 8.

⁶³ Ibid., 13.

Example 3, continued.

The image displays a musical score for a song, continuing from a previous example. It consists of two systems of music. Each system has a vocal line at the top and a piano accompaniment below it. The vocal line is written in a single treble clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are written below the vocal line. The first system of music has the lyrics "brood-ing, Rest less in the". The second system of music has the lyrics "great quiet that will not pass." The piano accompaniment features a steady, rhythmic pattern in the bass line and chords in the treble line.

Although Antill was not a prolific song composer, his contribution to Australian music's development cannot be overlooked. Antill, unfortunately, had a penchant for destroying his own music if he deemed it unsatisfactory; adding to this, much of his music remains unpublished. However, what is available shows a harmonic language and flair for text setting that creates an exciting theatrical impression. Ironically, although his music is identified as pivotal in the first semblance of "Australianism," or even an Australian school of composition largely due to the success in 1946 of his concert-suite/ballet, *Corroboree*, he exhibited an opposing, conservative view toward the music

of his contemporaries, and preferred easily available influences such as the English choral tradition and late Romantic European orchestral writing.⁶⁴

Margaret Sutherland (1897-1984), one of Australia's most notable composers, is often categorized in the "post-colonial" era covering the end of the First World War until 1960, but also overlaps with the contemporary era (post-1960) that includes, among others, Peter Sculthorpe and Nigel Butterley.⁶⁵ However, despite awards in her early adulthood, Sutherland did not receive proper recognition for her contributions until later in life, a fact probably due to her working in a male-dominated field.

Born in Adelaide near the turn of the 20th century, Sutherland moved to and grew up in Melbourne, where she attended the Conservatorium at the University of Melbourne on scholarship. She studied composition with Fritz Hart and pursued a professional career as a pianist and then later as teacher at both Presbyterian Ladies' College (1918-23) and the University of Melbourne Conservatorium (1923-38). During a solo extended trip to continental Europe and England from 1923-25, Sutherland was exposed to contemporary musical trends with which she was unfamiliar, including works by Debussy, Strauss, Korngold, and Stravinsky, many of which were unavailable for study while she was a student in Australia.⁶⁶

During her trip, she studied composition with Arnold Bax in London. Bax, a proponent of the post-impressionist and English pastoral style, helped Sutherland refine her technique. When she returned, however, she was met with indifference and

⁶⁴ Covell, 47. Although *Corroboree* was originally intended as a ballet, it was first performed as a concert piece in 1946. The ballet performance was realized in 1950. "Corroboree" refers to Aboriginal ceremonial practices and meetings.

⁶⁵ Symons, vii.

⁶⁶ Ibid., 14.

skepticism when she presented new compositions to public audiences. Her works containing newer, cosmopolitan sounds were too advanced for a stifled, stagnant Australian audience, although by 1934, she had won awards in composition from the ABC. Although Sutherland rejected any British influence, her works do suggest the assimilation of these two idioms.⁶⁷ Symons notes that her compositions before World War II are, despite Sutherland's protests, still within a post-Romantic, English pastoral style wherein the listener will find "a wide range of manners, from the broadly diatonic or modally influenced through to more complex post-tonal dissonance," as well as "unfussy directness."⁶⁸

Sutherland wrote approximately 56 songs for solo voice. The most notable include text settings by Australian poets Judith Wright (1915-2000) and John Shaw Neilson (1872-1942). During the 1930s, Sutherland wrote songs on 10 Neilson poems; among these are *Five Songs*, published in 1948. Neilson's poetic themes of childhood, sexual awakening, adulthood, and anticipation of death is intertwined with symbolism that recalls the progress of the seasons. These songs represent the fruition of the early compositional period: a fast, concentrated harmonic rhythm, dissonance and modality which are reminiscent of English folksong models, and tonal ambiguity through multiple tonal centers suggesting the influence of impressionism and the pastoral style, all notable characteristics that Symons highlights as a regular feature of her compositional technique.⁶⁹

⁶⁷ Ibid., 10, 33.

⁶⁸ Ibid.

⁶⁹ Ibid., 49.

Sutherland's later works move into a leaner, neo-classical style that emerged by the late 1940s. This evolution in style followed a period of prolific output in the mid-1930s and the end of her marriage. A second trip to England in 1951 deepened her maturing style, reflecting influences such as Bartok, Stravinsky, Prokofiev, and Vaughan Williams. Symons claims that this direction was also in part a reaction to the European musical developments at the time, and, along with the significant influence of the pastoral idiom, further lends credibility to the "overwhelmingly British bias in the character of so much Australian music in the first half of the century."⁷⁰ In this style, Sutherland still occasionally uses the language of impressionism, but with an increased "concern for economy and coherence."⁷¹ In her later songs, this is most easily recognized in the sparse, linear accompaniments and greater freedom of tonality. These works feature the same themes that occupy much of Sutherland's early vocal works, and include subjects of the metaphysical, the abstract, and motherhood. In particular, two poets attracted her during this time: Judith Wright (1915-2000), Australian poet, and William Blake (1757-1827), thus continuing the association with the English pastoral influence.

Four Blake Songs (1957, unpublished), was written to commemorate Blake's bicentennial anniversary. In these through-composed songs, there is a duality of themes at play simultaneously: the natural world and the subtext of the metaphysical. Such themes often appear in Sutherland's songs, as seen in the later settings of Judith Wright. Each song in the *Blake* cycle references a specific 18th-century dance (minuet, hornpipe,

⁷⁰ Ibid., 70.

⁷¹ Laughton Harris, "Margaret Sutherland," in *Australian Composition in the Twentieth Century*, 32.

siciliana, jig/folk) clothed in harmonic language that is tonally inconclusive, and stylistic traits that point to the evolving maturity in Sutherland's neo-classic style.⁷²

Sutherland set seven of Wright's poems between 1950 and 1962, including "Bullocky," "Midnight," "Woman's Song," "The Twins," "The World and the Child," "Winter Kestrel," and "The Old Prison." Allans Music Australia published six of these songs (excluding "The World and the Child") in 1967 as *Six Songs*. The songs are generally through-composed, although some proceed in free ternary form, and feature a linear accompaniment. The tessitura falls within the medium vocal range, and there is occasional bitonality (as in "Midnight") and dissonant harmony. In the Wright settings, it can be seen again that Sutherland gravitated toward Australian poets whose writing depicts the continent's natural, physical world, while simultaneously projecting "a metaphysical vision out of essentially subjective feelings."⁷³ An example of such is found in "The Old Prison:"

"The rows of cells are unroofed,
a flute for the wind's mouth,
who comes with a breath of ice
from the blue caves of the south."⁷⁴

The descriptive imagery refers to both an arrangement of prison cells and the cold, southern wind that resembles the timbre of a flute, blowing northward from the Antarctic. Yet, the emotional content is left to the reader/singer for deconstruction and analysis,

⁷² Symons, 108.

⁷³ Ibid., 97.

⁷⁴ Margaret Sutherland, "The Old Prison," in *Six Songs* (Melbourne: Allans Music Pty. Ltd., 1967), 11-14.

since it is not just a figurative prison, but also a literal one that exists in northern New South Wales.⁷⁵

Musicologist Anna Goldsworthy sums up Sutherland's style as an "intriguing blend of neo-classicism, occasional Romantic moments, perhaps a certain sort of Romantic impressionism from Bax, and then...Bartok [sic] influence. Later on, a little bit of Shostakovich creeps in and yet it's distinctly...her own voice."⁷⁶

Dorian Le Gallienne (1915-1963), born in Melbourne, enjoyed a privileged education while growing up with two post-graduate studies at the Royal College of Music: the first, from 1938-39, and then again from 1951-54. During this second period, under the tutelage of Gordon Jacob, his most critically successful works emerged.⁷⁷ After returning to Australia, he taught at Melbourne University Conservatorium, wrote as a critic for *The Age*, and composed scores for Australian films and television. His last years were burdened with illness, including diabetes and heart disease, and he died in 1963, as a new generation of Australian composers was just emerging.

Le Gallienne was a staunch advocate for Australian music and stressed that its growth must come from within, and not as a development from a borrowed influence. Although a supporter of new music, Le Gallienne was a traditionalist, had an affinity for

⁷⁵ Symons., 101.

⁷⁶ "Australia's undeservedly neglected composer: Margaret Sutherland (1897-1984) championed by Anna Goldsworthy," narrated by Andrew Ford, "The Music Show," *ABC*, June 11, 2011, <http://www.abc.net.au/radionational/programs/musicshow/australias-undeservedly-neglected-composer/2916044>. For further analysis of *Six Songs*, see Peta Sheridan Slaughter's thesis, *Aspects of Margaret Sutherland's Vocal Style* (B.M. thesis, University of Queensland, 1976).

⁷⁷ Murdoch, 133.

Elgar, and was not an advocate of serialism.⁷⁸ His stylistic influences ranged from the lyrical, English pastoral to the bitonality of Stravinsky and Bartok.⁷⁹ Of his most significant vocal works, the cycle *Four Divine Poems of John Donne* (1950) for mezzo-soprano ranks at the top, despite the conservative “between-the-wars English pastoralism.”⁸⁰ Of his 24 songs, including “Farewell! Thou art too dear for my possessing” Sonnet no. 89, *Four Divine Poems of John Donne*, *Four Nursery Rhymes*, and “Solveig’s Song” from Ibsen’s *Peer Gynt*, less than half have been published. His vocal writing evolved in his relatively short career, characterized by dissonance and vocal declamation.

Both “Moonlight” (1948) and “The Cactus of the Moon” (1956) are examples of Le Gallienne’s declamatory writing style. Each are text settings of Australian poets: Hugh McCrae (1876-1958) and Nancy Keesing (1923-93). Both are through-composed without key signatures, and with the vocal lines set in a declamatory fashion. “Moonlight” begins on a sustained Db major chord, but the tonality is immediately obscured through bitonality as the motive appears in the right hand in a descending triad of A major (see Example 4).⁸¹ The voice enters over the chordal, homophonic accompaniment. The recurrence of Ab in the melody serves as an anchor note (often enharmonically spelled as G#) throughout the song, but is not a clear indicator of the tonal center. Db is often respelled as C#, and oscillates between C# major and A major

⁷⁸ Kerry Murphy, preface to *Songs: Dorian Le Gallienne*, eds. Kerry Murphy and Jennifer Hill (Melbourne: University of Melbourne Centre for Studies in Australian Music, 1999), vi.

⁷⁹ Noel Nickson and Jeff Brownrigg, “Le Gallienne, Dorian,” in *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed August 17, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16286>.

⁸⁰ Murdoch, 134.

⁸¹ Dorian Le Gallienne, “Moonlight,” in *Songs: Dorian Le Gallienne*, 11-12.

triads in a mediant-third relationship. Dissonance occurs as the result of the linear harmony, but is not overpowering due to the sparseness of the accompaniment. The introductory material reappears to end the piece, and resolutely closes on the Db major triad.

Example 4. Dorian Le Gallienne, “Moonlight,” mm. 1–5.

Molto Tranquillo

The musical score for "Moonlight" by Dorian Le Gallienne, measures 1-5, is presented for Voice and Piano. The tempo is marked "Molto Tranquillo". The key signature is B-flat major (one flat), and the time signature is common time (C). The Voice part begins with a whole rest in measure 1, followed by a melodic line in measures 2-5. The Piano part features a sparse accompaniment with arpeggiated chords in the right hand and sustained chords in the left hand. Dynamics include "pp" (pianissimo) for the piano and "p" (piano) for the voice. The lyrics "O deep and dew- y" are written under the voice line in measure 5.

“The Cactus of the Moon” opens with an arpeggio motive in the accompaniment to suggest the serene night. Text painting is heard in the accompaniment on the phrase, “quivering and shivering,” as the right hand figures decorate lower neighbors in thirds and fourths. This motive is then augmented in the left hand but transposed at another pitch level; dissonant harmony is the result of contrapuntal motion. Harmonies and sonorities like John Antill’s occur as a result, but not necessarily out of the same compositional procedure or intent. The song, as in general regarding Le Gallienne’s vocal music, is challenging, given its declamation and narrow intervals. Such features require

precise intonation, and the atonality can be challenging for singers who are not used to performing works in this idiom.⁸²

Like Percy Grainger, Peggy Glanville-Hicks (1912-90) was an Australian expatriate who became an American citizen. However, although she moved back to Australia after living in the U.S. from 1942-59, she is frequently regarded as an Australian-American composer. Despite such cosmopolitanism, Glanville-Hicks identified first as an Australian, so her categorization as an Australian composer, like Grainger's, must follow suit.

After initial studies with Fritz Hart at the Melbourne Conservatorium, Glanville-Hicks studied with Vaughan Williams at the Royal College of Music in London from 1932-36, and also with Nadia Boulanger in Paris, in 1937. Following this, she moved to New York City and in addition to composition, she worked as a critic for the *New York Herald Tribune* under the supervision of Virgil Thomson. As the avant-garde scene in music was gaining momentum during this period, Glanville-Hicks was considered a proponent of the trend.⁸³

Early works of hers are written in a neo-classic style that ventures into atonality. However, her thirty-five songs most definitely lean toward tonality with two consistent tendencies to use modality and "economy of means."⁸⁴ It is interesting to note that in Glanville-Hicks's explanation of modal utilization, she compares the technique to

⁸² Dorian Le Gallienne, "The Cactus of the Moon," in *Songs: Dorian Le Gallienne*, 13-16.

⁸³ Murdoch, 102.

⁸⁴ Melanie Newton Williams, "The Songs of Peggy-Glanville Hicks" (D.M.A. diss., University of Illinois at Urbana-Champaign, 1983), 1. The entire catalog of Glanville-Hicks's songs (including cycles) is available in this document.

folksong, in that they have a “self-sufficient equilibrium,” creating a resolution of intervals.⁸⁵

Victoria Rogers provides an analysis of this trend heard in what is collectively referred to as the “four early songs,” in her book, *The Music of Peggy Glanville-Hicks*.⁸⁶ In setting texts by British and Irish poets (John Fletcher, Mary Webb, and George “A.E.” Russell, two songs, “Come Sleep” and “Be Still You Little Leaves” are rooted in diatonic harmony while the remaining two, “Frolic” and “Rest,” are dominated by modality.

Probably the most popular and well known in this collection, “Come Sleep” (1938), is a strophic song (with exception to brief development in the accompaniment), anchored in tonic-diatonic harmony. The vocal line’s contour of each stanza begins in a descending pattern, followed by an ascending tail that creates momentum toward the cadence. Frequent meter changes between triple and duple meter suggest Vaughan Williams’s influence.⁸⁷

“Be Still You Little Leaves” oscillates between E major and its relative, C# minor, but, like “Come Sleep,” is rooted in diatonic harmony. However, an increasing use of modality is heard in both “Frolic” and “Rest.” Rogers states these two owe their influence to early 20th-century English song, which, as seen in Sutherland’s *Five Songs*, is linked to the folksong tradition, including transitions that are supported by recurring polymodality and motivic connection.⁸⁸ Thematic connection is heard in *Rest*, as the vocal line mirrors the introductory accompaniment, and relates the pentatonic vocal line

⁸⁵ Ibid.

⁸⁶ Victoria Rogers, *The Music of Peggy Glanville-Hicks* (Farnham, England; Burlington, VT: Ashgate, 2009).

⁸⁷ Williams, 7.

⁸⁸ Rogers, 24.

thematically to the concept of “home,” implying both a literal and figurative analogy for the folksong influence.⁸⁹ Despite the early songs’ foundation in Western traditions, her technique evolved and she began exploring non-Western music practices; she began to eschew elements of traditional Western harmony:

“Although a graduate myself of both of Modernism’s fashionable schools, Neo-Classicism and Atonalism, a boredom with the expressive limitations of dissonance precipitated some years ago a searching re-examination of music’s basic materials and impulses. My conclusions led me to throw out the element of harmony altogether, and with it of course departed dissonance.”⁹⁰

Most of Glanville-Hicks’s songs date between the 1930s and 1940s, the bulk of which were written from 1945-53 while she was living in New York City. By the time *Five Songs from A. E. Housman* was completed in 1944, the influence of neo-classicism is heard in her works. Williams notes five general neo-classic features heard in Stravinsky’s music that provided a source of inspiration for her evolving style, found in each of the five songs in this collection:⁹¹

- 1) Layering that includes tonality and text by use of ostinato and pedal points.
- 2) Pandiatonicism replacing tonal development.
- 3) Thematic repetition in favor of development.
- 4) Metrical displacement that instills forward momentum.
- 5) Structure created out of contrasting musical blocks.

One can hear development from her earlier style (English influence) to a newer trend when comparing the early songs to *Five Songs*. Further evolution is marked by Glanville’s departure from vertical harmonic structure into one that is linear and based in serialism. Finally, there is a fusion of both Western and Eastern practices, wherein the

⁸⁹ Williams, 12.

⁹⁰ Murdoch, 104.

⁹¹ Williams, 42. For a detailed analysis of “Stars” and “Unlucky Love,” see p. 60.

expression (melody, harmony, rhythm) in the music is primarily determined by the nature of the text; the result was a new technique and philosophy she coined as the “melody-rhythm structure,” wherein conventional harmony, due to its functional limitations, was subordinated but not completely discarded.⁹² She described:

“Shed of its vertical prop, melody gravitates naturally toward the independent equilibrium of modality, where a tonal anchorage rather than key is implicit; while rhythm, liberated from its ignominious position as mere accent of vertical beats—moves to exciting prominence as the natural partner and polarity point to melody, demanding an enrichment of the percussion sections as its natural orchestration.”⁹³

In light of this development, Glanville-Hicks stated she was now able to use her own style to incorporate non-Western themes without inflicting culturally inappropriate change on its inherent qualities.⁹⁴ Glanville-Hicks’s last cycle of songs for voice and piano, *Thirteen Ways of Looking at a Blackbird* (1947-48), reflects a departure from the impressionism and neo-classicism of her earlier songs, and points to this broadened compositional aesthetic while still retaining her “signature” characteristics (modality, economy, and dissonance, in particular).⁹⁵ The texts by Wallace Stevens are concise and pithy, and, as Williams notes, were most likely influenced by Japanese haiku and the Imagism movement.⁹⁶ In sum, Glanville-Hicks’s compositional evolution can be viewed as concentric circles of development beginning with local influences from her upbringing in Australia heard in the English, pastoral idiom, then moving into fashionable, broader European trends of neo-classicism and serialism, and finally a globalization of Western and Eastern musical cultures.

⁹² Rogers, 91-92.

⁹³ Murdoch, 104.

⁹⁴ Ibid.

⁹⁵ Williams, 33.

⁹⁶ Ibid.

Australia was essentially the last stop in the manifestation of avant-garde music during the 20th century. As late as 1960, Australian composers were working with a musical language and idioms that were twenty to thirty years old, some even forty to fifty, creating a prolongation of conservative musical expression. Covell acknowledges that while some works may be inherently worthwhile, their context is outdated when evaluated alongside their contemporaries' musical vocabulary: "The risk for a composer writing in an idiom on its way to becoming fossilized is that it takes nothing less than genius in most cases to stand up to the comparisons of established earlier masters of this idiom."⁹⁷

4. A Distinctly Australian Voice

The 1960s was a period of shifting musical identity for Australian composers. Their accessibility to new music had increased through radio technology, and by 1956, mainstream television was introduced to the country. As Australian composers' philosophy of identity evolved in response to both the stagnant musical culture and the rapid technological developments occurring in the latter half of the 20th century, composers began searching for new means of expression.

Deirdre Paillas cites four major variables of 20th century musical creativity that influenced the development of Australian song in the 1960s: serialism and atonality, free twelve-tone music (an outgrowth of and a lesser restricting technique than total serialism), indeterminacy (influence of John Cage), and an increasing awareness of non-

⁹⁷ Covell, 158-159.

Western, particularly Asian, practices.⁹⁸ However, the cultural lag was still evident, for by the time the modernist styles among European and American composers had waned, these idioms were just arriving on Australian shores.

The Australian Composers' seminar of 1963 created excitement for new Australian music, and forged the momentum to begin breaking away from traditional, heavily British influenced music.⁹⁹ At this historic conference, one composer whose works received recognition was Peter Sculthorpe, and he is often regarded as the most influential Australian composer of the 20th century. He has successfully created a true, distinct Australian sound, both theoretically and philosophically, and produced a sonic analogy for the Australian experience that is understood aurally, socially, and psychologically.

Peter Sculthorpe (b. 1929) expressed a predilection for composition at a young age, and foreshadowing experimentation in harmony, despite his cultural isolation in his native Launceston, Tasmania.¹⁰⁰ At the University of Melbourne (1946-50), he and his colleagues briefly experimented with serialism, but rejected the esoteric abstraction of contemporary European art models (serialism and atonality), preferring a philosophy of realism and relevancy that was more appropriate to their own society. European models were inappropriate; in sum, Australia was not Europe. This encouraged Sculthorpe to

⁹⁸ Paillas, 1-11.

⁹⁹ See *Australian Composers' Seminar, Hobart, Tasmania, 1963: report of proceedings* (Tasmania: Adult Education Board, 1963).

¹⁰⁰ As stated earlier, Sculthorpe and Grainger both had independently "discovered" the whole tone scale without first hearing the practice in Debussy's music; this is yet another example of Australia's cultural isolation in the early 20th century.

explore and develop his own personal response to music philosophy, the Australian landscape, and the Australian experience.¹⁰¹

After leaving Melbourne and returning to Hobart, he began researching an extinct, Tasmanian Aboriginal group, which, in turn, spurred an awareness of the Australian landscape and heritage. Sculthorpe's search for an outlet for expression had been limited through "new" techniques such as serialism; his understanding of the social contextual conditions of that movement was insufficient. He settled on a new means of musical expression that conveyed a new aesthetic identity: a philosophy that emphasizes the visual experience of the predominantly flat continent. Most of his music draws comparison to the geographical features of Australia: the general flatness of the land as contrasted to its hills and mountain ranges is analogous to the "undulating contours of melodies which seem to grow organically from small cells."¹⁰² Contrasted with the European landscape, this presents a new challenge to Australian composers. The horizontal nature of its topography offers a monotonous consistency of characteristics.¹⁰³

Michael Hannan cites the following possible influences of Aboriginal music in Sculthorpe's compositional style: a repetition of rhythmic patterns as established by the didgeridu, music stick rhythmic groupings, vocal phrase patterns, and insistence of tonal center, which instills a "flatness" heard in the music creating a drone.¹⁰⁴ Sculthorpe has observed that this feature has slowly inculcated itself into the distinct Australian accent heard in Australian English, and further suggests that the accepted Australian response to

¹⁰¹ Hannan, 136.

¹⁰² Vincent Plush, "Notes from the Great South Land," in *Exploring the Musical Landscape*, ed. Caitlin Rowley (The Rocks, Sydney: Australian Music Centre, 1998), 48.

¹⁰³ For a detailed theory of Sculthorpe's musical philosophy, see Hannan, p. 13.

¹⁰⁴ Hannan, 28; Deborah Hayes, *Peter Sculthorpe: A Bio-Bibliography* (Westport, CT: Greenwood Press, 1993), 4.

folk music was to “flatten out” (i.e. reduce or contract) the wider intervals.¹⁰⁵ There is also an additional harmonic influence inspired by Copland’s reorganization of chords through inversion and spacing. This created an emotional effect that, to Sculthorpe, resonated in its “leanness, sparseness, and exposed dissonance.”¹⁰⁶ Deborah Hayes asserts that Sculthorpe’s music functions as a socio-cultural stimulus against the “cultural cringe.”¹⁰⁷

By the composer’s own admission, there are seven characteristics in *Sonatina* for piano that are often heard in his general style.¹⁰⁸ These features also extend to his songs, though not necessarily simultaneously:

- 1) Opening sonority that can be analyzed as follows:
Two major thirds, but stacked to create two units of major seventh intervals (G#4-F#5; B4-A#5); the interior notes (B4-F#5) create a major fifth. This often referred to as the “Sculthorpe” chord:

Example 5.



- 2) Symmetry of bar patterns.
- 3) Restatement of both melodic and rhythmic motives.
- 4) Symmetry of melodic motives.
- 5) Timbre exploitation as related to a given instrument.
- 6) Descending minor seconds and minor thirds functioning as an appoggiatura, usually on a strong beat so that dissonance and tension resolves on the succeeding weaker beat.

¹⁰⁵ Ibid.

¹⁰⁶ Ibid., 30. For a more detailed analysis of Aaron Copland’s influence on Sculthorpe’s harmonic language, see Hannan’s comparison of Sculthorpe’s *Sonatina* to Copland’s *Piano Sonata*, p. 31.

¹⁰⁷ Hayes, 3.

¹⁰⁸ Ibid., 15.

- 7) Tendency toward programmatic music (pieces are often named for Australian geographical locations).

Following the Hobart seminar, Sculthorpe was appointed lecturer at the University of Sydney, where he remains on the staff as an emeritus professor of music. He pursued doctoral studies at Oxford, although he did not finish the degree. He spent a period in America as a resident composer at Yale University and Saratoga Springs between 1966-67, and later at the University of Sussex in Brighton from 1971-73, but has since preferred to remain in Australia, only leaving for a few weeks at a time.

Sculthorpe has written approximately 30 songs.¹⁰⁹ Works from the early period (pre-1950s), including *Three Shakespeare Songs* (1948-56), contain the hallmarks of the composer's emerging language: slow syncopation stretching over the bar line and emphasizing the second half of the downbeat in the following measure, mixed meter, and a prominent descending, flatted 2nd which functions as an appoggiatura, preceding a dominant-tonic cadence. "Take, O Take Those Lips Away" is a modified-strophic setting in which the six-line stanza is arranged as two musical ideas (A: lines 1–2; A.1: lines 3–4; B: lines 5–6).¹¹⁰ The flattened 2nd is heard in the introduction (mm. 1–2) and is followed by the delayed entrance of the voice (m. 3). Syncopation appears at the word "that," in the entrance of the second line ("That so sweetly were forsworn," m. 5), and again in the fourth line on "lights." The reinforcement of the rhythmic instability poetically reflects the object's darker nature (lips that were forsworn, eyes that are misleading). "Sealed in vain," extends this feature, as the phrase "in vain" is repeated

¹⁰⁹ For a complete list of works, see the composer's website: www.petersculthorpe.com.au/worklist.htm

¹¹⁰ Peter Sculthorpe, "Take, O Take Those Lips Away," in *Three Shakespeare Songs* (London: Faber Music Ltd., 2001), 3-7.

twice over—a redundancy that reflects the text. The only modification is heard in the restatement of the last two lines in the second verse. Here, the phrase “But my kisses bring again,” is altered melodically at a higher pitch level that expresses the frustration and anguish in the verse. These early songs are noted for the vocal lines’ independence from the accompaniment; thus, the line is primarily responsible for main expression.

“The Stars Turn” is taken from Sculthorpe’s 1970 experimental concert work, *Love 200*, and was originally scored for rock band, female voice, and orchestra (subsequently rearranged with piano accompaniment). “Stars” is a microcosm of Sculthorpe’s writing style and layered with symbolism (see Example 6).¹¹¹ It features a slow, rhythmic, strophic vocal line that suggests the imagery of the rising tide and breaking waves before settling back into the next cycle, which is the second verse. The vocal line contains limited pitch sets for the first seven measures, while the tonal center in D minor is paired with the syncopation of the melody and accompaniment to capture the imagery of the rocking waves of the ocean, a feature which is so prominently part of the Australian experience.

A chromatic, slow introduction, does not play recognizable triads, but when the voice enters, the implied harmony is a G minor 9th. There is a linearization of intervals D and A in the vocal line; these intervals of the fifth and the fourth (inversion of fifth) are a poetic implication of the landscape’s slow change or movement. At the appearance of the word “suns,” the chord is then respelled to encompass a wider interval, demonstrating the poetic rhetoric of expanse and informing the song’s musical direction.

¹¹¹ Peter Sculthorpe, *The Stars Turn* (London: Faber Music Ltd., 1977).

Chromaticism is increasingly important, as the last phrase of the verse is heard at the resolution on the word “forever.” Sculthorpe sets this word syllabically: the arrival at the cadence is through the linear spelling of a minor 3rd, which contains an internal, descending chromatic 2nd. The line ends with an open fifth in the accompaniment, suggesting the unresolved and eternal nature of the universe. The first appearance of the Sculthorpe sonority/chord is heard at “sun burns” (m. 45) and is spelled F-A-E-G#. It reappears several times afterward: at the final cadence, in the coda’s 6/8 measure, then respelled in the measure the voice returns for a final statement of “forever” (Db-F-C-E, with the A removed). The vocal range is condensing, altered from the first statement of “forever,” but now is all half-steps. The poetic implication shows the contrast of the vast image of earth in space against humankind’s triviality.

Example 6. Peter Sculthorpe, *The Stars Turn*, mm. 1–22.

To my family
THE STARS TURN

Words by
TONY MORPHETT

PETER SCULTHORPE
(1970)

Lento (♩ c. 108)

p

Ped.

Example 6, continued.

The musical score is divided into three systems. The first system shows the vocal melody and piano accompaniment. The piano part begins with a *con espressione* marking and includes dynamic markings of *mf*, *dim.*, *mp*, and *p*. The vocal line starts with the lyrics "The stars turn, the sun turns, The rope turns, the rope twines, The". The second system continues the vocal melody with lyrics "earth turns for - e - ver. We throw our weight on the wind - less spars, And rope winds for - e - ver. We weigh our lives while the hem - pen holds, And". The piano accompaniment in the second system includes a *cresc.* marking. The third system features a *poco rall.* marking and includes the lyrics "li - ttle and stea - dy it turns the stars, And the suns turn, And the wind - lass turns, li - ttle and stea - dy it bears our souls, As the stars twine, As the wind - lass winds,". The piano part in this system includes *mf* and *mp* markings. The copyright notice at the bottom reads "© 1977 by Faber Music Ltd".

Although a Sculthorpe's contemporary, Nigel Butterley (b. 1935), draws upon a different musical language. Whereas Sculthorpe's music draws inspiration from the external, Butterley's music reveals a personal introspection. Like Sculthorpe, Butterley also rejected the European models, and while early works are akin to the serialist school, he shifted into a more lyric style that is reflected in his later works. He received musical

training as a pianist and composer at Sydney Conservatorium and worked for the ABC during the 1950s. After international success in the 1966 when he won the Italia Prize, he went on to teach composition at Newcastle Conservatorium in New South Wales from 1973-91. He still teaches occasional composition courses at Sydney Conservatorium.

Early works include the songs found in the cycles *Three Serenades* (1954), *Six Blake Songs* (1956, rev. 1996 to accommodate simplified bar lines and enharmonic notation), *Child in Nature* (1957), and the song, “Joseph and Mary” (1959), for soprano and flute. These works do not resemble each other, as Butterley is conscious to not repeat himself and insists in each work’s originality.¹¹²

It was during a leave from the ABC in 1961 that he studied with Priaulx Rainier in England, motivated by a need to distance himself from his early works. Butterley says those early works were imitations of the English school, including his primary influences: Vaughan Williams, Tippett, Britten, and even Messiaen. Rainier encouraged Butterley to focus on individuality and less predictability.¹¹³ Regarding this period with Rainier, he states that he had previously been “stuck writing pseudo-watered down English music...I wanted to write my music, not necessarily Australian in inverted commas, but my music, and I’m Australian so therefore my music is Australian.”¹¹⁴ By 1966, he had developed

¹¹² “Nigel Butterley’s Vocal Music: a Study of Stylistic Development,” Catherine Flaherty, B.A. Honors Thesis, University of New England, Australia, 1987), 9.

¹¹³ “Nigel Butterley: a very personal composer,” narrated by Andrew Ford. *The Music Show*, ABC, November 17, 2012, <http://www.abc.net.au/radionational/programs/musicshow/nigel-butterley/4368680>.

¹¹⁴ Ibid. Butterley admits it is ironic that he had to travel to England to develop a more authentic Australian voice.

his new, personal style. From this period, Murdoch cites two stylistic idioms that distinguish his music: serialism and spatial awareness.¹¹⁵

Even more recently, Butterley admits that there is no longer the pressure to be “modern” now, and says this encourages a younger generation of composers to investigate styles that appeal to them personally. He acknowledges he has since settled into a more lyrical style, while still retaining the English pastoral influence. His music needs repeated listening since it “does not speak clearly the first time.”¹¹⁶

In examining Butterley’s songs, Alison McCubbin outlines these general characteristics of Butterley’s vocal works:¹¹⁷

- 1) Atonality.
- 2) Absence of key signatures.
- 3) Mixed meter.
- 4) Rhythmic complexity.
- 5) Wide range.
- 6) Motivic usage in voice and accompaniment for unification.
- 7) Difficulty in performance requirements.

In *Three Serenades*, Butterley set poems one, two, and five, taken from Sacheverell Sitwell’s *Serenades*. Suggesting these songs bear the influence of Britten’s folksong settings, McCubbin notes particular features that include an overall ostinato motive in the accompaniment to link the entire cycle, the syllabic setting of the text, a step-wise contour of the vocal line, mixed meters and triplet figures to highlight speech patterns, and melismatic passages that decorate and offer text painting.¹¹⁸ For *Six Blake Songs*,

¹¹⁵ Murdoch, 47.

¹¹⁶ “Nigel Butterley.”

¹¹⁷ “An Introduction for the Singer to the Solo Vocal Works of Nigel Butterley with Particular Emphasis on His Works between 1976 and 2003,” Alison McCubbin (DMA diss., Louisiana State University, 2004), 12.

¹¹⁸ Ibid., 23.

Butterley looked to Britten's "The Sick Rose" in *Serenade for Tenor, Horn and Strings* as inspiration. Unlike *Three Serenades*, there is homophonic accompaniment and an increase in the stepwise direction in the vocal line.¹¹⁹

The clever and whimsical cycle, *Frogs* (1995), is an example of Butterley's more recent style. It consists of three songs set to poems by Emily Dickinson, including "The long sigh of the Frog," "His Mansion in the Pool," and "I'm Nobody! Who are you?" Here, the frog's nature is depicted in a variety of manners. Long and short note values contrast each other to invoke the frog's croaking and hopping. A lack of tonal center throughout the cycle also suggests the frog's fleeting sense of purpose, living only for the present moment. Dickinson compares the frog to an orator, and through wide interval leaps and overall range, the vocal lines of the three songs depict the cadence of a dramatic public speaker. The final song, "I'm Nobody," employs ascending vocal lines that emphasize emphatic declamatory statements (for example, "I'm Nobody!" and "Are you Nobody Too?"). To complement this, there are disjunct phrases depicting a rising intonation when asking the two questions ("Who are you?" and "Then there's a pair of us?"), in which the line ends on a pitch higher than the opening pitch.¹²⁰

Colin Brumby (b. 1933) is a third composer from this period of "new Australian music" whose compositional style has undergone a significant change. Largely self-taught, Brumby did study formally, including a brief period with Dorian Le Gallienne. However, both decided it was not a compatible partnership.¹²¹ Originally recognized as a

¹¹⁹ Ibid., 26.

¹²⁰ Nigel Butterley, "Frogs," in *Voice of Australia*, 52-57. Butterley's complete catalog is available on his website: www.nigelbutterley.info.

¹²¹ Anni Heino, "Colin Brumby at 80: composing to meet a real need," *Resonate*, July 25, 2013, accessed July 31, 2013, <http://www.australianmusiccentre.com.au/article/>

serialist composer, he experienced a stylistic identity crisis in the early 1970s, in which he turned away from “modern” music (atonality, serialism), stating:

“My growing dissatisfaction with 12-tone composition had to do with its failure to address the voice-leading properties of the harmonic parameter which I found to be an insurmountable problem in the writing of performable vocal and choral music, except for the most highly skilled performers.”¹²²

Furthermore, Brumby has stated, “I became convinced that the atonal style of composition attempted to elevate gibberish to an art-form, and that I wanted no further part in it.”¹²³

In contrast to Sculthorpe, Brumby dismisses the notion of Australianism in his music. For him, any nationalistic idiom beyond the availability of sounds found in the natural environment requires an examination of the folk element in the culture. Regarding any possibility to create such music, Brumby has stated:

“This seems to me to be extremely unlikely to happen in Australia, due to the limited place Australian folk music has in our musical experience. The proximity of European traditions, I believe, still dominates our musical thinking.”¹²⁴

Brumby has composed 50 songs to date, including a set of 12 vocalises that are appropriate as either a technical tool or for performance. The inspiration for his songs germinates from the chosen text’s intent, and thus dictates the work’s style.¹²⁵ Brumby writes well for the voice, and is aware of the voice’s natural capacity. His works may be challenging, but not beyond accessibility.

colin-brumby-at-80-composing-to-meet-a-real-need.

¹²² Ibid.

¹²³ Colin Brumby, “Colin Brumby,” last modified March, 2009, <http://www.australianmusiccentre.com.au/artist/brumby-colin>.

¹²⁴ Murdoch, 38.

¹²⁵ Paillas, 58.

It is particularly worthwhile mentioning the cycle, *Three Italian Songs* (1979) with texts by Cavalcanti (“Fresca Rosa Novella”), Petrarca (“Quel rosignuol”), and San Gimignano (“Di guigno”). Brumby has set these texts in triple meter, and has masterfully captured the spirit of the Italian canzone. These songs are easily accessible for high voice, yet still technically challenging in maintaining a legato line, and navigation of wide interval leaps and a large range. The accompaniment is challenging at times, as seen in the second song, “Quel rosignuol.” It was originally written with two differing key signatures between the right and left hands of the accompaniment: D minor and D major, respectively. The vocal line matches the left hand in D major. However, the tonality is effectively obscured with the recurring flatted 6th in the song’s melody, a gesture to represent the nightingale’s mournful weeping.¹²⁶ The vocal lines are set to reflect the natural lyricism of the Italian texts.

Three Songs from a Spanish Madrigal (1980) includes texts by Judith Rodriguez. Although the texts are in English, Brumby shows sensitivity to the essence of the texts in both the melody and accompaniment. The vocal lines imitate the natural cadence and declamation of Spanish. Paillas notes that in the first song of the cycle, “Dezidle al caballero,” Brumby sets the line to mimic the inherent cadence of the Spanish language.¹²⁷ The accompaniment mimics a guitar through arpeggiated chords in the left hand that are contrasted with dotted and syncopated figures that imitate flamenco rhythms in the right hand. Throughout the cycle, such thematic material is repeated in order to link the songs together.

¹²⁶ Brumby, “Quel rosignuol,” in *Three Italian Songs* (The Rocks, Sydney: Australian Music Centre, 1979).

¹²⁷ Paillas, 66.

Sculthorpe, Butterley, and Brumby represent the new Australian music that emerged in the latter part of the 20th century. Each responded differently to the search for their musical identity as an Australian composer. While Sculthorpe has consistently retained his distinct musical language, Butterley and Brumby both experienced a philosophical shift in their self-expression.

5. Full Circle: English Pastoralism and the Songs of Alan Tregaskis

Although the wave of new influences began to expand the sound and ideology of Australian music, the influence of the English pastoral style never disappeared completely. Such traditionalism is heard in the songs of composers including Geoffrey Allen (b. 1927), Calvin Bowman (b. 1972), and particularly, Alan Tregaskis (1918-88).

Alan Tregaskis did not begin composing until after he retired in 1978 at the age of 60 from a formal profession as singer, organist, conductor and music educator. Born in Geelong, Victoria, he also studied organ composition in England, and eventually returned to Australia, residing in both Adelaide and Sydney.

Steven Lentzkow cites that Tregaskis's inspiration for composition was a mounting dissatisfaction with the quality of Australian art song he heard as voice adjudicator for music assessment during the 1960s and 70s, particularly in relation to text setting.¹²⁸ His response was to choose specifically Australian poets, including Christopher Brennan, David Campbell, Rosemary Dobson, and John Shaw Nielson, and those whose works were romantic in general, and incorporated themes of nature, introspection, and spirituality.

¹²⁸ Steven W. Lentzkow, "Alan Tregaskis: Contemporary Australian Composer," in *Journal of Singing* 44 (1988): 4-5.

Tregaskis wrote approximately 35 songs, all in a conservative style that owes its inspiration to the English pastoral tradition, particularly Britten and Vaughan Williams, with lyrical vocal lines in a late-Romantic harmonic language (i.e. chromaticism that still remains within the boundary of diatonic harmony). Often, the accompaniment is a variation of chords and arpeggios, and rarely features complex counterpoint. Tregaskis wrote extremely well for the voice, taking into account special consideration for the vocal passaggio.¹²⁹ Despite his native Australian roots and attraction to Australian texts, he referred to his training as primarily English, and doubted whether his music would stand out as anything other than English.¹³⁰

Australianism in Tregaskis's songs is heard in birdcall motives, references to the pastoral and love of the landscape, nostalgia, and finally what Lentzkow has described as insight into a subtle representation of what 'Down Under' poets have experienced in their relationship to life and nature.¹³¹ In particular, the songs included in *Six Songs* (often referred to as *Speak With the Sun*) reflect the best qualities found in Tregaskis's style. All the songs in this cycle contain texts by David Campbell. Each poem refers to the "bush" (rural) landscape and the birdlife in Australia, including specific references to the magpie, swallow, hawk, and crane. Intertwined with these allusions are themes of nostalgia, love, and self-awareness. Examples found in the first three songs are worth examining for reference.

"Speak With the Sun," the first song, begins with a two-measure introduction in which the birdcall motive is foreshadowed in the falling minor third. The opening chord

¹²⁹ Paillas, 222.

¹³⁰ Ibid.

¹³¹ Ibid, 5.

progression moves from the tonic (Eb major) to the major third of the parallel minor (Gb major), and then returns to the tonic. Modulations to both related and unrelated keys happen frequently in Tregaskis's songs, and the use of mediant third relationships is often a typical gesture. The full birdcall motive is then stated in the triplet figure on the word, "glory," and is repeated as a refrain throughout the song (see Example 7).¹³²

Example 7. Alan Tregaskis, "Speak With the Sun," mm. 11–22.

The musical score for "Speak With the Sun" (measures 11–22) is presented in a standard musical notation format. The key signature is E-flat major (three flats), and the time signature is 4/4. The score consists of a vocal line and a piano accompaniment. The vocal line includes the following lyrics: "sings the bird, A - cross ten thou - sand years of light his cre - a - tive voice is heard Glo - ry!". The piano accompaniment features a birdcall motive in the right hand and a triplet figure on the word "Glo". Performance markings include "poco ritard.", "riten.", "Lento", "ten. p", "ad lib.", and "mf".

¹³² Alan Tregaskis, "Speak With the Sun," in *Collected Songs of Alan Tregaskis, Volume 1* (Melbourne: Allans Music Australia Pty. Ltd.; EMI Music Publishing Australia Pty. Ltd., 1984), 60–63.

Example 7, continued.

Allegro
mf
cresc.

Wide on a tide of wind are set Warp and woof of

Allans Music Australia Pty. Ltd., 276 Collins St., Melbourne. B. 9658

The second song, “Hearts and Children,” opens with the triplet figure in groupings of three; this motive is heard throughout the A section. Although the poetry in this song refers specifically to the magpie, the actual bird call that this figure references is the currawong (see Example 8).¹³³ Both the B and C section move through F major and Eb major before the birdcall returns and introduces the A section to close the song. During this movement through the keys, the analogy of the bird building a nest for her eggs is compared to the speaker’s own realization of life’s mortality: “And let such days atone for those when we are many, and alone,” (mm. 42–45).

¹³³ Tregaskis, “Hearts and Children,” 64-69.

Example 8. Alan Tregaskis, "Hearts and Children," mm. 1–9.

64

HEARTS AND CHILDREN

Words by
David Campbell

II

Music by
Alan Tregaskis

Let the mag - pie blow

full round days like drops of dew, that

Copyright MCMLXXXIV by Atlas Music Australa Pty. Ltd., 276 Collins Street, Melbourne.

R. 9638

The third song, “In Summer’s Tree,” there is a general reference to “the bird,” but the song has changed. After an initial introduction in mm. 2–3, the birdsong develops into a lyrical melody in 6/8 that underscores the vocal line throughout the song (see Example 9).¹³⁴ The key of D major is established in the A section, but moves to Eb major (quickly respelled as D#) at the B section beginning in m. 18. The birdcall returns the song to D major, with a brief venture into D minor before resolving to D major as the bird’s song ends. The text makes particular mention of the Australian bush features: “summer’s yellow tree,” “hot summer,” “sharp leaves,” and “great, blond paddocks.”

Example 9. Alan Tregaskis, “In Summer’s Tree,” mm. 1–12.

70

IN SUMMER'S TREE

III

Words by
David Campbell

Music by
Alan Tregaskis

The musical score for "In Summer's Tree" is presented on a single page. At the top left, the page number "70" is printed. The title "IN SUMMER'S TREE" is centered at the top in a large, bold, serif font. Below the title, the Roman numeral "III" is centered. To the left of the title, it says "Words by David Campbell". To the right, it says "Music by Alan Tregaskis". The score itself is written for piano and voice. The piano part is on the left, with a treble and bass staff. The vocal part is on the right, with a single staff. The piano part is marked "Lento" and "In free rhythm". The vocal part is also marked "Lento". The score includes a key signature change from D major to Eb major (D#) and back to D major. The piano part has a bass clef in the introduction (mm. 1-3) which is noted as an editorial mistake. The score includes dynamic markings like "p" and "f".

¹³⁴ Tregaskis, “In Summer’s Tree,” 70–73. Note: the bass clef in the introduction (mm. 1–3) is an editorial mistake in the published version by Allans.

Example 9, continued.

With gentle rhythm $\text{♩} = 50$ or slower

a tempo

p

In summer's yell - ow tree - the

bird - sings low - there my thoughts are

canto il tenore

Copyright MCMXXIV by Alfred Sledge Australia Pty. Ltd., 274 Collico Street, Melbourne. 3. 9633

6. Conclusion

Australian art song is an outgrowth of a conservative, British tradition. From the folksongs that were brought over by the first ships to reach Australian shores in the late 18th century to the ballad tradition that finally receded a hundred years later, the western, English domination on its musical culture is undeniable. As the popularity of the ballad

decreased, art song as a learned, highly cultivated form began to emerge in Australia, drawing influences from the English pastoral tradition and the German *Lied*.

These early influences were introduced by musicians who either moved from England to Australia, or from those who trained in either England or Germany. Early art song resembled works by Vaughan Williams and Britten, but following the Second World War, composers began to explore new means of self-expression through their music. An awareness of Australia's own indigenous traditions was now heard in songs, albeit still through a Western lens. However, despite radio technology, the importation of new music trends in Western music was restricted by nature of the conservative Australian taste, and because of a cultural time lapse, composers began to exhaust the limits of the late-Romantic, English pastoral style.

By the early 1960s, Australian composers looked for new ways to diversify their musical works. Composers began to explore non-Western themes, poetry, new sonorities, and new philosophies to enhance their personal style. A new sound that reflected the landscape and the Australian experience emerged through the voices of multiple composers. Yet, the influence of the English school still held strong, as composers in the later half of the 20th century have created works that have remained loyal to Australia's British roots. In sum, Australian song from the late 19th century to the present is defined and heard through multiple means: both the past and the future, both conservative and progressive, and both British and decisively, identifiably Australian.

**PART TWO: A BIBLIOGRAPHIC CATALOG OF SELECTED AUSTRALIAN
ART SONG OF THE 19TH THROUGH THE 21ST CENTURIES**

ALLEN, GEOFFREY (b. 1927)

Songs that Mother Never Taught Me, Op. 17

Year: 1993

Text: Geoffrey Allen

Source: The Keys Press, Mount Lawley, WA

Notes: cycle for soprano

1. Love Letters
 - a. Range: Db4-Bb5
 - b. Tessitura: med-high
2. Heart Attack
 - a. Range: D4-G5
 - b. Tessitura: med-high
3. The Vampire's Lullaby
 - a. Range: E4-F5
 - b. Tessitura: med-high
4. The Dangers of Love
 - a. Range: D4-F#5
 - b. Tessitura: med-high

Bredon Hill: Eight Songs for Tenor and Piano to poems of A.E. Housman

Year: 1995

Text: A.E. Housman

Source: The Keys Press, Western Australia

Notes: mixed meters, chromatic, atonal, difficult vocally, wide intervals.

1. When I came last to Ludlow
 - a. Range: Eb3-G#4
 - b. Tessitura: med-high
2. Loveliest of trees
 - a. Range: C3-A4
 - b. Tessitura: medium
3. Twice a week the winter thorough
 - a. Range: D3-F4
 - b. Tessitura: medium
4. Reveille
 - a. Range: Eb3-Ab4
 - b. Tessitura: med-high

5. On the idle hill of summer
 - a. Range: E3-G4
 - b. Tessitura: med-high
6. White in the moon
 - a. Range: E3-F#4
 - b. Tessitura: med-high
7. 'Tis time, I think
 - a. Range: E3-G4
 - b. Tessitura: med-high
8. Bredon Hill
 - a. Range: D4-A5
 - b. Tessitura: med-high

ANTILL, JOHN (1904-86)

In an Old Homestead Garden

Year: 1952

Text: Ann Lethbridge

Range: Db4-F#5

Tessitura: med-high

Source: Allans & Co. Pty. Ltd., Melbourne, Australia

Five Australian Lyrics Derived from Tribal Legends by Harvey Allen

Year: 1953

Text: Tribal Legends (Harvey Allen)

Source: Boosey & Hawkes, Australia

1. The wanderer
 - a. Range: F#3-F4
 - b. Tessitura: med-high
2. Sunset song
 - a. Range: Eb3-F4
 - b. Tessitura: med-high
3. The stones cry out
 - a. Range: E3-F#4
 - b. Tessitura: med-high
4. A Prayer
 - a. Range: G3-G4
 - b. Tessitura: medium
5. Song to the storm
 - a. Range: F3-G4
 - b. Tessitura: med-high

Five Songs of Happiness

Year: 1953

Source: Australian Music Centre, Sydney

Notes: for soprano or high voice, piano and optional oboe.

Difficult: wide intervals, chromatic, melismatic and declamatory passages, accompaniment features arpeggios and cluster chords, enharmonic relationships and whole tone scales.

1. The Lord is my Shepherd
 - a. Text: Psalm 23
 - b. Range: D4-G5
 - c. Tessitura: med-high
2. The Earth is the Lord's
 - a. Text: Psalm 24
 - b. Range: D4-Bb5
 - c. Tessitura: high
3. The Lord is my Light
 - a. Text: Psalm 27
 - b. Range: D4-Bb5
 - c. Tessitura: high
4. I Will Bless the Lord
 - a. Text: Psalm 34
 - b. Range: D#4-A5
 - c. Tessitura: med-high
5. God is Our Refuge
 - a. Text: Psalm 46
 - b. Range: G4-A5
 - c. Tessitura: med-high

BAULD, ALISON (b.1944)

Banquo's Buried

Year: 1989

Text: from Shakespeare's *Macbeth*

Range: A#3-G5

Tessitura: medium

Source: Novello & Company Ltd., London

Notes: theatrical piece for soprano, difficult accompaniment, chromatic. Declamatory and with spoken recitative.

Two Shakespeare Songs

Year: 1995

Text: William Shakespeare

Source: Novello & Co. Ltd., London

1. Cry, Cock-a-Doodle-Doo
 - a. Range: A3-G5
 - b. Tessitura: medium
 - c. Notes: spoken dialogue, chromatic, wide leaps, difficult
2. The Witches' Song
 - a. Range: F3-B5
 - b. Tessitura: low-high
 - c. Notes: very difficult. Song is for one singer (female), but text is divided into three staves, requiring the singer to alter the quality and timbre of the voice for each stave. Chromatic, wide leaps, spoken dialogue, parlando

No More of Love

Year: 2005

Text: Alison Bauld

Range: A3-Ab5

Tessitura: med-high

Source: Australian Music Centre, Sydney

Notes: performance notes by composer indicate rhythm of speech is proportional to length of horizontal bars; tempi are relative.

Pitch is approximate in speech. For soprano and clavier. Very difficult. Chromatic, declamatory, parlando.

BEATH, BETTY (b. 1932)

Francis

Year: 1973

Text: David Cox

Range: C4-G5

Tessitura: med-high

Notes: based on St. Francis of Assisi

Sea Watcher

Year: 1974

Text: David Cox

Range: D4-F5

Tessitura: medium

Source: J. Albert & Son Pty. Ltd., Sydney, Australia

In This Garden

Year: 1976

Text: David Cox

Source: J. Albert & Son Pty. Ltd., Sydney

1. Spider
 - a. Range: C4-F5
 - b. Tessitura: med-high
2. Butterflies
 - a. Range: A3-F#5
 - b. Tessitura: medium
3. Worm
 - a. Range: A3-F5
 - b. Tessitura: med-low
4. Snail
 - a. Range: A3-F5
 - b. Tessitura: med-low
5. Sparrow
 - a. Range: C4-F5
 - b. Tessitura: med-high

River Songs

Year: 1989-91

Text: Jena Woodhouse

Source: Australian Music Centre, Sydney

Notes: for soprano. Chromatic, cluster chords, spoken dialogue, wide range. Accompaniment is rhythmically complex and technically difficult.

1. River-Mother, River-Child
 - a. Range: E4-G#5 (opt. A5)
 - b. Tessitura: med-high
2. Boy and the River
 - a. Range: Bb3-G5
 - b. Tessitura: med-high
3. River Nocturne
 - a. Range: Bb4-Ab5
 - b. Tessitura: med-high
 - c. Notes: voice alternates between parlando on repetitive B5 and spoken dialogue
4. House by the River
 - a. Range: B3-Ab5
 - b. Tessitura: high
5. Tree of Two Souls
 - a. Range: Ab3-Ab5
 - b. Tessitura: med-high
6. Swift Tide
 - a. Range: E4-A5
 - b. Tessitura: high

7. River Voices Before Dawn
 - a. Range: A3-A5
 - b. Tessitura: med-high

BRAHE, MAY (1884-1956)

To a Miniature

Year: 1917

Text: Helen Taylor

Range: D4-Ab5 (also published as duet for soprano and baritone), lower keys also available.

Tessitura: med-high

Source: Enoch & Sons, London

Cradle Me Low

Year: 1920

Text: Helen Taylor

Range: F4-G5 (lower keys available)

Tessitura: med-high

Source: Enoch & Sons, Ltd.

Bless this House

Year: 1927

Text: Helen Taylor

Range: Bb3-F5

Tessitura: medium

Source: *Songs from Australia* (Wirripang)

Close Thine Eyes

Year: 1944

Text: adapted from lyrics by King Charles I

Range: Eb4-Eb5

Tessitura: medium

Source: Boosey & Co. Ltd., Sydney

The Wide Brown Land

Year: 1951

Text: Dorothea Mackellar

Range: C4-F5

Tessitura: medium

Source: Boosey & Hawkes (Aust) Pty. Ltd., Sydney

Notes: from *I Love a Sunburnt Country*

BRUMBY, COLIN (b. 1933)

Amarilli

Year: 1968

Text: Torquato Tasso

Range: G4-G5

Tessitura: high

Source: Australian Music Centre, Sydney

Notes: Italian text (translation by Jenny Dawson).

The English Songs

Year: 1976

Source: Australian Music Centre, Sydney

1. Goe, catche a falling starre
 - d. Text: John Donne
 - e. Range: C4-F5
 - f. Tessitura: med-high
2. Threnos
 - a. Text: William Shakespeare
 - b. Range: C4-D5
 - c. Tessitura: medium
3. The lark now leaves his watry nest
 - a. Text: Sir William Davenant
 - b. Range: C4-Eb5
 - c. Tessitura: medium
4. Come, come, what doe I here?
 - a. Text: Henry Vaughan
 - b. Range: Eb4-Db5
 - c. Tessitura: medium
5. The souldier going to the field
 - a. Text: Sir William Davenant
 - b. Range: Eb4-F#5
 - c. Tessitura: med-high

Three Italian Songs

Year: 1979

Source: Australian Music Centre, Sydney

Notes: high voice, Italian text.

1. Fresca rosa novella
 - a. Text: Guido Cavalcanti
 - b. Range: E4-G5
 - c. Tessitura: med-high

2. Quel rosignuol
 - a. Text: Francesco Petrarca
 - b. Range: E4-A5
 - c. Tessitura: med-high
3. Di guigno
 - a. Text: Folgore da San Gimignano
 - b. Range: F4-G5
 - c. Tessitura: med-high

Three Songs from a Spanish Madrigal

Year: 1980

Text: Judith Rodriguez

Source: Australian Music Centre, Sydney

Notes: high voice and piano, Spanish titles/English text.

1. Dezidle al caballero
 - a. Range: E4-G5
 - b. Tessitura: high
2. Caballero
 - a. Range: F4-F5
 - b. Tessitura: med-high
3. Que no se queje
 - a. Range: F4-A5
 - b. Tessitura: high

Because the Rose

Year: 1985

Text: Richard Watson Gilder

Range: F#4-G5

Tessitura: med-high

Source: Australian Music Centre, Sydney

Malinconia, Ninfa Gentile

Year: 1998

Text: I. Pindemonte

Range: Eb4-Db5

Tessitura: medium

Source: Australian Music Centre

BUTTERLEY, NIGEL (b. 1935)

Child in Nature

Year: 1957

Text: Robin Gurr

Source: Australian Music Centre, Sydney

Notes: cycle for high voice, chromatic, wide leaps in vocal line,
mixed meters, 13 min.

1. The Child
 - a. Range: Eb4-Gb5
 - b. Tessitura: med-high
2. The Bird
 - a. Range: Db4-A5
 - b. Tessitura: med-high
3. Brown Jack
 - a. Range: Db4-G5
 - b. Tessitura: med-high
4. Spider's Web
 - a. Range: E4-G5
 - b. Tessitura: med-high
5. The Cricket
 - a. Range: D4-G5
 - b. Tessitura: med-high
6. The Wind and the Song
 - a. Range: E4-G5
 - b. Tessitura: med-high
7. A Dark Glow About Me
 - a. Range: D4-G5
 - b. Tessitura: med-high

Frogs (A cycle of three songs for medium to high voice)

Year: 1995

Text: Emily Dickinson

Source: Publication by Wirripang

1. "The long sigh of the Frog"
 - a. Range: C4-F5
 - b. Tessitura: med-high
2. "His Mansion in the Pool"
 - a. Range: D4-G#5
 - b. Tessitura: med-high
3. "I'm Nobody!"
 - a. Range: D4-Gb5
 - b. Tessitura: med-high

Six Blake Songs

Year: 1997

Text: William Blake

Source: Hovea Music Press, Claremont, WA

Notes: originally published for baritone (AMC), second edition for mezzo-soprano (Hovea Music Press). Mixed meters.

1. To Tirzah (from *Songs of Experience*)
 - a. Range: B3-D#5
 - b. Tessitura: medium
2. To my Myrtle
 - a. Range: Db4-Db5
 - b. Tessitura: medium
3. The Land of Dreams (from *Songs of Experience*)
 - a. Range: A3-D5
 - b. Tessitura: med-low
4. The Shepherd (from *Songs of Innocence*)
 - a. Range: B3-G5
 - b. Tessitura: med-high
5. To the Evening Star (from *Poetical Sketches*)
 - a. Range: B3-D5
 - b. Tessitura: medium
6. Love and Harmony Combine (from *Poetical Sketches*)
 - a. Range: B3-F#5
 - b. Tessitura: medium

GLANVILLE-HICKS, PEGGY (1912-1990)

Come Sleep

Year: 1938

Text: John Fletcher (1579)

Range: G4-E5

Tessitura: medium

Source: Editions de l'oiseau lyre, Paris

Be Still You Little Leaves

Year: 1938

Text: Mary Webb

Range: E4-F#5

Tessitura: medium

Source: Editions de l'oiseau lyre, Paris

Frolic

Year: 1938

Text: A.E. (George Russell)

Range: F#4-A5

Tessitura: med-high

Source: Editions de l'oiseau lyre, Paris

Rest

Year: 1938

Text: A.E. (George Russell)

Range: D4-A5

Tessitura: med-high

Source: Editions de l'oiseau lyre, Paris

Profiles From China

Year: 1951

Text: from "Profiles from China," Alfred A. Knopf (1917)

Source: Weintraub Music Co., New York, NY

Notes: short vignettes

1. Poetics

a. Range: F#4-A5

b. Tessitura: med-high

2. A Lament of Scarlet Cloud

a. Range: E4-G5

b. Tessitura: med-high

3. The Dream

a. Range: E4-F5

b. Tessitura: med-high

4. Crepuscule

a. Range: F4-E5

b. Tessitura: med-high

5. The Son of Heaven

a. Range: A4-G#5

b. Tessitura: med-high

Five Songs (also known as Last Poems)

Year: 1952

Text: from "My Brother," A.E. Housman (1936)

Source: Weintraub Music Co., New York, NY

1. Mimic Heaven

a. Range: D4-A5

b. Tessitura: med-high

2. He Would Not Stay
 - a. Range: B3-G5
 - b. Tessitura: med-high
3. Stars
 - a. Range: D4-G5
 - b. Tessitura: med-high
4. Unlucky Love
 - a. Range: E4-Eb5
 - b. Tessitura: medium
5. Homespun Collars
 - a. Range: F#4-A5
 - b. Tessitura: high

GRAINGER, PERCY (1882-1961)

From *Thirteen Folksongs*

1. Early One Morning (British Isles)
 - a. Range: C4-A6 (C6 ossia)
 - b. Tessitura: med-high
2. The Power of Love (Danish)
 - a. Range: A4-G5
 - b. Tessitura: med-high

GRANDISON, MARK (b. 1965)

Five Blake Songs

Year: 1990

Text: William Blake

Source: Australian Music Centre, Sydney

Notes: soprano

1. The Human Abstract
 - a. Range: C4-G#5
 - b. Tessitura: med-high
2. Morning
 - a. Range: C4-Ab5
 - b. Tessitura: med-high
3. Ah! Sunflower
 - a. Range: C4-A5
 - b. Tessitura: med-high

4. Never Pain to Tell thy Love
 - a. Range: B3-F#5
 - b. Tessitura: med-high
5. The Sick Rose
 - a. Range: C4-A5
 - b. Tessitura: med-high

GROSS, ERIC (b. 1926)

Love's Philosophy, Op. 45, No. 1
Year: 1958
Text: P.B. Shelley
Range: E4-F5
Tessitura: med-high
Source: Australian Music Centre, Sydney
Notes: soprano

The Maid's Lament, Op. 45, No. 2
Year: 1958
Text: W.S. Landor
Range: D4-G5
Tessitura: med-high
Source: Australian Music Centre, Sydney
Notes: soprano

Hark, Hark! The Lark, Op. 92, No. 2
Year: 1975
Text: William Shakespeare
Range: E4-G5
Tessitura: med-high
Source: Australian Music Centre, Sydney
Notes: soprano and piano or harp accompaniment

HARRHY, EDITH (1903-69)

From *Some Australian Songs*
Year: 1928
Source: W.H. Paling & Co. Ltd., Sydney
Notes: simple both vocally and harmonically, bush-folksong style.
Good for beginners, texts are specific to Australian images,
natural life, and landscape.

1. The Land of the Blue-Gum
 - a. Text: Richard Lomas
 - b. Range: D4-E5
 - c. Tessitura: medium
2. Elizabeth Ann
 - a. Text: Charles MacGregor
 - b. Range: C4-E5
 - c. Tessitura: medium
3. Click-Beetle
 - a. Text: Charles MacGregor
 - b. Range: A3-E5
 - c. Tessitura: medium
4. Peter's Ticket (or the Reason Why)
 - a. Text: Charles MacGregor
 - b. Range: A3-D5
 - c. Tessitura: medium
5. When I'm a Man
 - a. Text: Charles MacGregor
 - b. Range: Bb3-F5
 - c. Tessitura: medium

HART, FRITZ BENNICKE (1874-1949)

Five Songs, Op. 64

Year: 1927

Text: from *Australian Sketches*, William Sharp

Source: *10 Songs, Op. 64 and Op. 124*, Marshall-Hall Trust

1. The Bell-Bird
 - a. Range: B3-G5
 - b. Tessitura: med-high
2. Breaking Billows at Sorrento
 - a. Range: D#4-G5
 - b. Tessitura: med-high
3. In the Fern
 - a. Range: Db4-G5
 - b. Tessitura: med-high
4. Black Swans on the Murray Lagoons
 - a. Range: C#4-G5
 - b. Tessitura: med-high
5. Shea-Oak Trees on a Stormy Day
 - a. Range: C4-G5
 - b. Tessitura: med-high

Five Songs, Op. 124

Year: 1938

Text: traditional Chinese lyrics, metricized by Helen Waddell on translations in James Legge's *Lyrics from the Chinese* (1915).

1. The Gourd Has Still its Bitter Leaves
 - a. Range: D#4-F#5
 - b. Tessitura: medium
2. White Clouds are in the Sky
 - a. Range: Eb4-Db5
 - b. Tessitura: medium
3. Ah, Let it Drift
 - a. Range: Db4-E5
 - b. Tessitura: medium
4. The Morning Glory
 - a. Range: E4-F#5
 - b. Tessitura: med-high
5. The Willows by the Eastern Gate
 - a. Range: D4-F5
 - b. Tessitura: medium

From *Twenty-one Songs, Op. 23*

Year: 1916

Text: Robert Herrick

Source: *Herrick Songs*

1. Upon Julia's Weeping
 - a. Range: C#4-Db5
 - b. Tessitura: medium
2. Upon Julia's Clothes
 - a. Range: E4-A5
 - b. Tessitura: med-high
3. His Wish to Privacie
 - a. Range: B3-E5
 - b. Tessitura: medium
4. To Oenone
 - a. Range: C#4-G5
 - b. Tessitura: med-high
5. To be Merry
 - a. Range: F#4-F#5
 - b. Tessitura: med-high

Five Songs, Op. 166

Year: 1948

Text: Robert Herrick

Source: *Herrick Songs*

1. A Vow to Minerva
 - a. Range: F#4-G5
 - b. Tessitura: med-high
2. Upon His Gray Haires
 - a. Range: D#4-F#5
 - b. Tessitura: med-high
3. Upon Her Eyes
 - a. Range: D4-F#5
 - b. Tessitura: medium
4. On Himselfe
 - a. Range: E4-F5
 - b. Tessitura: medium
5. A Hymne to the Muses
 - a. Range: D4-G5
 - b. Tessitura: med-high

HILL, ALFRED (1870-1960)

A World of Light

Year: 1945

Text: Alfred Hill

Range: C4-E5

Tessitura: medium

Source: Chappell & Co. Ltd., Sydney

I Thought I Heard a Magpie Call

Year: 1946

Text: Rosa Knight

Range: D4-F#5

Tessitura: medium

Source: Chappel & Co. Ltd, London and Sydney

Land of Promise

Year: 1945

Text: Annette Hayward

Range: C4-F5

Tessitura: med-high

Source: Chappell & Co. Ltd., Sydney

There is a River

Year: 1946

Text: Henry Kendall (from "After Many Years")

Range: D4-F5

Tessitura: med-high

Source: Chappell & Co. Ltd., Sydney

A Little Town I Love

Year: 1948

Text: John Wheeler

Range: F4-Ab5

Tessitura: med-high

Source: Chappel & Co. Ltd., Sydney

The Fairy Bridge

Year: 1949

Text: Rosa Knight

Range: D4-F5

Tessitura: med-high

Source: Chappell & Co. Ltd., Sydney

Love is a Flow'r

Year: 1951

Text: Alfred Hill

Range: E4-A5

Tessitura: med-high

Source: Southern Music Publishing Co. (Australasia), Sydney

HILL, MIRRIE (1892-1986)

An Autumn Day

Year: 1935

Text: Kathleen Dalziel

Range: Eb4-Ab5

Tessitura: med-high

Source: Allan & Co. Ltd., Melbourne

I Heard a Sound of Singing

Year: 1936

Text: John Wheeler

Range: C4-E5 (higher key available, F4-A5)

Tessitura: medium, med-high

Source: Chappell & Co. Ltd., London

Down Sunlit Glades

Year: 1937

Text: Kathleen Dalziel

Range: C4-Eb5 (higher key available, E4-G5)

Tessitura: medium, med-high

Source: Chappell & Co. Ltd., London

She Walks Alone

Year: 1946

Text: John Wheeler

Range: D4-E5

Tessitura: medium

Source: Chappell & Co. Ltd., Sydney

In Spite of All

Year: 1947

Text: Gloria Rawlinson

Range: C#4-G5

Tessitura: med-high

Source: Chappell & Co. Ltd., London

My Bird Singing

Year: 1952

Text: Mirrie Hill

Range: D4-G5

Tessitura: med-high

Source: Chappell & Co. Ltd., London

HOLFORD, FRANZ (1906-1994)

Three Songs

Year: 1950

Text: John Drinkwater (from *Collected Poems*)

Source: Chappell & Co. Ltd., London

1. Cottage Song

a. Range: D4-G5

b. Tessitura: med-high

2. The Poet's Song

a. Range: G4-G5

b. Tessitura: med-high

3. Plough

a. Range: F4-Gb5

b. Tessitura: med-high

The Coming of Spring
Year: 1970
Text: John Drinkwater
Range: D4-A#5
Tessitura: med-high
Source: J. Albert & Son Pty. Ltd., Sydney

Come Away Death
Year: 1970
Text: William Shakespeare
Range: D4-E5
Tessitura: medium
Source: J. Albert & Son Pty. Ltd., Sydney

Moonlit Apples
Year: 1974
Text: John Drinkwater
Range: D4-F5
Tessitura: medium
Source: J. Albert & Son Pty. Ltd., Sydney

June Midnight
Year: 1976
Text: John Drinkwater
Range: D4-D5
Tessitura: medium
Source: J. Albert & Son Pty. Ltd., Sydney

Expectancy
Year: 1977
Text: John Drinkwater
Range: Eb4-G5
Tessitura: med-high
Source: J. Albert & Son Pty. Ltd., Sydney

HOLLAND, DULCIE (1913-2000)

At the Edge of the Sea
Year: 1932 (c. 1934)
Text: James Stephens (from *Songs From the Clay*)
Range: C#4-G5
Tessitura: med-high
Source: W.H. Paling & Co. Ltd., Sydney
Notes: soprano

Noon

Year: 1936
Text: Kathleen Monypenny
Range: Bb3-Eb5
Tessitura: medium
Source: Australian Music Centre, Sydney
Notes: soprano

The Light-hearted Fairy

Year: 1937
Text: George Darley
Range: Eb4-F#5
Tessitura: med-high
Source: Australian Music Centre, Sydney
Notes: soprano

Pastoral Madonna

Year: 1955
Text: Joyce Trickett
Range: D4-G5
Tessitura: med-high
Source: Australian Music Centre, Sydney
Notes: soprano

The Beryl Tree

Year: 1956
Text: John Wheeler
Range: D4-Fb5
Tessitura: med-high
Source: Southern Music Publishing Co. Pty. Ltd., Sydney

More Manly Tales

Year: 1989 (pub: 2000)
Text: Jyoti Brunsdon
Source: EMI Music Publishing, Australia Pty. Ltd., Spit Junction, NSW
Notes: cycle written as companion to *Manly Tales*, a set
of poems written about the history of the north Sydney coastal
suburb of Manly.

1. Recipe for a Venetian Carnival
 - a. Range: Eb4-G#5
 - b. Tessitura: med-high
2. An Old Pavilion
 - a. Range: D4-G5
 - b. Tessitura: med-high

3. A Short History of the Corso
 - a. Range: Eb4-F#5
 - b. Tessitura: med-high

Six Recital Songs

Year: 1993

Text: Jyoti Brunsdon (from "A Singing of Sayings")

Source: EMI Music Publishing, Cremorne Junction, NSW Australia

1. Silence is Golden
 - a. Range: D4-F#5
 - b. Tessitura: med-high
2. All's Well that Ends Well
 - a. Range: C4-F#5
 - b. Tessitura: med-high
3. You Cannot Lose What You Never Had
 - a. Range: C4-Eb5
 - b. Tessitura: medium
4. Tomorrow is Another Day
 - a. Range: D4-G5
 - b. Tessitura: medium
5. Hope Springs Eternal
 - a. Range: Db4-G5
 - b. Tessitura: med-high
6. Three May Keep a Secret if Two of them are Dead
 - a. Range: C4-G5
 - b. Tessitura: medium

HUMBLE, KEITH (1927-1995)

Songs of Depression

Year: 1955

Text: translated from Chinese poems by Arthur Waley

Source: Australian Music Centre, Sydney

1. I (I hug my pillow and do not say a word)
 - a. Range: Eb4-F5
 - b. Tessitura: medium
2. II (I will gather up my skirt but not put on my belt)
 - a. Range: Eb4-G5
 - b. Tessitura: medium
3. III (Her door opened on the white water)
 - a. Range: C#4-Gb5
 - b. Tessitura: medium

4. IV (How swiftly it dries the dew on the garlic leaf)
 - a. Range: C4-G5
 - b. Tessitura: med-high
5. V (Crossing the river I pluck the lotus flowers)
 - a. Range: Bb3-G5
 - b. Tessitura: med-low
6. VI (I have brought my pillow and am lying at the Northern window)
 - a. Range: D4-Ab5
 - b. Tessitura: medium
7. VII (Green, green the grass by the river bank)
 - a. Range: Db4-E5
 - b. Tessitura: medium
8. VIII (I am steadfast as the star of the Northern pole)
 - a. Range: C#4-F5
 - b. Tessitura: medium

A Book of Songs of Love & Death (from the Greek Mythology)

Year: 1966

Text: anonymous

Source: Australian Music Centre, Sydney

Notes: soprano. difficult, aleatoric, modernist, declamatory

1. I (Restless and discontent)
 - a. Range: C4-Ab5
 - b. Tessitura: med-high
2. II (Flowers will do us no good)
 - a. Range: C4-Bb5
 - b. Tessitura: med-high
3. III (Get drunk my boy don't weep)
 - a. Range: A3-Bb5
 - b. Tessitura: low-high
4. IV (About the cool water the wind sounds)
 - a. Range: Eb4-F#5
 - b. Tessitura: med-high

A Set of Cabaret Songs (Eight Cabaret Songs)

Year: 1985-89

Source: Australian Music Centre, Sydney

Notes: soprano

1. The Lady's First Song
 - a. Text: W.B. Yeats
 - b. Range: Bb3-G5
 - c. Tessitura: med-low

2. Sword and Rose
 - a. Text: Robert Graves
 - b. Range: Eb3-F#5
 - c. Tessitura: medium
3. Girl's Song
 - a. Text: W.B. Yeats
 - b. Range: D4-F#5
 - c. Tessitura: medium
4. The Bed
 - a. Text: A.D. Hope
 - b. Range: Bb3-F5
 - c. Tessitura: medium
5. Drinking Song
 - a. Text: W.B. Yeats
 - b. Range: D4-Eb5
 - c. Tessitura: med-low
6. The World is too Much With Us
 - a. Text: William Wordsworth
 - b. Range: E4-Db5
 - c. Tessitura: medium
7. Her Anxiety
 - a. Text: W.B. Yeats
 - b. Range: B3-G5
 - c. Tessitura: med-high
8. O Tell Me the Truth About Love
 - a. Text: W.H. Auden
 - b. Range: G3-Ab5
 - c. Tessitura: med-high

HYDE, MIRIAM (1913-2005)

The Wind in the Sedges

Year: 1937

Text: Hilda Hammond-Spencer

Range: F#4-A#5

Tessitura: med-high

Source: Australian Music Centre, Sydney

Twilight Beach

Year: 1956

Text: Dorothea Dowling

Range: D4-G#5

Tessitura: med-high

Source: Australian Music Centre, Sydney

When Our Wattle-Tree Blooms

Year: 1956

Text: Miriam Hyde

Range: C4-F#5

Tessitura: med-high

Source: Australian Music Centre, Sydney

Camellia (Song)

Year: 1970

Text: Miriam Hyde

Range: F4-G5

Tessitura: med-high

Source: Australian Music Centre, Sydney

Tone Poems of the Sea (song cycle)

Year: 1995

Text: Miriam Hyde

Source: Australian Music Centre, Sydney

1. Calm Shore at Morning
 - a. Range: D4-G#5
 - b. Tessitura: med-high
2. Sails at Noon
 - a. Range: D4-A5
 - b. Tessitura: med-high
3. A Chill Wind Scatters the Foam
 - a. Range: F4-A5
 - b. Tessitura: high
4. Deep Lies an Ancient Wreck
 - a. Range: C#4-F#5
 - b. Tessitura: med-high
5. Late Afternoon Storm
 - a. Range: C#4-B5
 - b. Tessitura: high
6. Sunset
 - a. Range: Db4-Ab5
 - b. Tessitura: med-high

KEATS, HORACE (1895-1945)

The Fishing Pools

Year: 1934

Text: Kenneth Mackenzie

Range: Eb4-F5

Tessitura: med-high

Source: Wirripang

Goldfish

Year: 1934

Text: Kenneth Mackenzie

Range: F4-Gb5

Tessitura: med-high

Source: Wirripang

Love's Secret

Year: 1934

Text: William Blake

Range: D4-G5

Tessitura: med-high

Source: Wirripang

Yellow Bracken

Year: 1935

Text: John Cowper Powys

Range: D4-F5

Tessitura: med-high

Source: Wirripang

Galleons

Year: 1936

Text: Kenneth Mackenzie

Range: E4-F5

Tessitura: medium

Source: Wirripang

The Point of Noon

Year: 1936

Text: Christopher Brennan

Range: Eb5-Ab5

Tessitura: med-high

Source: Wirripang

We Sat Entwined

Year: 1936

Text: Christopher Brennan

Range: Eb4-Gb5

Tessitura: med-high

Source: Wirripang

I am Shut Out of Mine Own Heart

Year: 1937

Text: Christopher Brennan

Range: F-Ab5

Tessitura: high

Source: Wirripang

Moonlit Apples

Year: 1938

Text: John Drinkwater

Range: Bb3-G5

Tessitura: med-high

Source: Wirripang

The Orange Tree

Year: 1938

Text: Shaw Neilson

Range: D4-G5

Tessitura: med-high

Source: Wirripang

Heaven Haven

Year: 1939

Text: Gerald Manley Hopkins

Range: Eb4-Ab5

Tessitura: med-high

Source: Wirripang

In What Other Places Do You Live?

Year: 1940

Text: Russell Henderson

Range: G4-A5

Tessitura: med-high

Source: Wirripang

Over the Quiet Waters
Year: 1942
Text: Herbert J. Brandon
Range: Eb4-G5
Tessitura: med-high
Source: Wirripang

LE GALLIENNE, DORIAN (1915-63)

Shakespeare settings

Text: William Shakespeare
Source: *Songs: Dorian Le Gallienne*, Historic Australian Art Song No. 1.

1. Fear No More the Heat of the Sun (*Cymbeline*, Act IV)
 - a. Year: 1943
 - b. Range: F4-G5
 - c. Tessitura: med-high
2. No Longer Mourn for Me (Sonnet No. 71)
 - a. Year: 1946
 - b. Range: Bb3-Eb5
 - c. Tessitura: med-low
3. How Oft, When Thou, My Music (Sonnet No. 128)
 - a. Year: 1946
 - b. Range: C4-E5
 - c. Tessitura: medium

Songs on Australian Texts

Source: *Songs: Dorian Le Gallienne*, Historic Australian Art Song No. 1.

1. Moonlight
 - a. Year: 1948
 - b. Text: Hugh McCrae
 - c. Range: G#4-G5
 - d. Tessitura: med-high
2. The Cactus of the Moon
 - a. Year: 1956
 - b. Text: Nancy Keesing
 - c. Range: D4-F#5
 - d. Tessitura: med-high

Four Divine Poems of John Donne

Year: 1950

Text: John Donne

Source: Allans Music (Australia) Pty. Ltd., Melbourne

1. A Hymne to God the Father
 - a. Range: C#4-E5
 - b. Tessitura: medium
2. Death Be Not Proud
 - a. Range: D4-Gb5
 - b. Tessitura: medium
3. At the Round Earth's Imagin'd Corners
 - a. Range: B3-F#5
 - b. Tessitura: medium
4. Batter my Heart, Three Person'd God
 - a. Range: C4-Gb5
 - b. Tessitura: medium

Three Songs

Year: 1957

Source: *Songs: Dorian Le Gallienne*, Historic Australian Art Song No. 1.

1. The Ghost
 - a. Text: Omi Okura (trans. C.A. Walsh)
 - b. Range: Bb3-C5
 - c. Tessitura: med-low
2. Winter
 - a. Text: J.C. Hobson
 - b. Range: D4-Eb5
 - c. Tessitura: medium
3. Cranes
 - a. Text: T.W. Earp
 - b. Range: D4-F5
 - c. Tessitura: medium

MACKENZIE, RON (1918-92)

Australian Summer

Year: 1983

Source: *Twenty-five Songs by Ron Mackenzie*, Australian Music Centre

Notes: cycle written in variety of textures, multiple poets.

1. Send No More Friends (from *Talking to Strangers*)
 - a. Text: David Campbell
 - b. Range: E4-G5
 - c. Tessitura: med-high
2. Words for a Mirror (from *Talking to Strangers*)
 - a. Text: David Campbell
 - b. Range: G4-G5
 - c. Tessitura: med-high
3. Waiting (after Sappho) (from *Talking to Strangers*)
 - a. Text: David Campbell
 - b. Range: G4-G6
 - c. Tessitura: medium
4. Chanson Populaire (from *Talking to Strangers*)
 - a. Text: David Campbell
 - b. Range: E4-G5
 - c. Tessitura: med-high
5. Windy Night (from *Rutherford*)
 - a. Text: Douglas Stewart
 - b. Range: E4-G#5
 - c. Tessitura: med-high
6. Sheep Country (from *Sun Orchids*)
 - a. Text: Douglas Stewart
 - b. Range: F#4-A5
 - c. Tessitura: high
7. The Presences (from *Sonnets to an Unknown Solider*)
 - a. Text: Douglas Stewart
 - b. Range: D4-G5
 - c. Tessitura: med-high
8. Night Camp (from *The Birdsville Track*)
 - a. Text: Douglas Stewart
 - b. Range: D4-G5
 - c. Tessitura: med-high
9. Nobody (from *The Dosser in Springtime*)
 - a. Text: Douglas Stewart
 - b. Range: D#4-G#5
 - c. Tessitura: med-high
10. Warriewood
 - a. Text: Ron Mackenzie
 - b. Range: G4-G5
 - c. Tessitura: high
11. The Plover (at Kiandra)
 - a. Text: Ron Mackenzie
 - b. Range: F4-A5
 - c. Med-high

12. Matins (at Eucumbene)
 - a. Text: Ron Mackenzie
 - b. Range: D4-G5
 - c. Tessitura: med-high

Three Songs for Male Voice (one ambiguous)

Year: 1988

Source: Australian Music Centre, Sydney

1. Song of Autolycus (The Winter's Tale)
 - a. Text: William Shakespeare
 - b. Range: D4-E5 (higher version available, F4-G5)
 - c. Tessitura: medium (med-high)
2. Near to the Beloved
 - a. Goethe (translated by Helen Just)
 - b. Range: B3-E5 (low version available, A3-D5)
 - c. Tessitura: medium (med-low)
3. Caliban Drunk
 - a. Text: William Shakespeare
 - b. Range: B3-E5 (higher version available, D4-G5)
 - c. Tessitura: med-low (med-high)

MARSHALL-HALL, G.W.L. (1862-1915)

A Song Cycle of Life and Love

Year: first published, 1890

Source: *Marshall-Hall Songs Musica Australis, Vol. 2*, Melbourne: Marshall Hall Trust 1998.

1. Life and Love
 - a. Text: "after Goethe"
 - b. Range: C4-Eb5 (optional G5)
 - c. Tessitura: medium
2. A Voice from Dreamland
 - a. Text: G.W.L. Marshall-Hall
 - b. Range: B3-D#5
 - c. Tessitura: med-low
3. Meeting
 - a. Text: Algernon S. Marshall-Hall
 - b. Range: A3-F5
 - c. Tessitura: medium
4. Foreboding
 - a. Text: G.W.L. Marshall-Hall
 - b. Range: B3-E5
 - c. Tessitura: med-low

5. Past
 - a. Text: "A Study on Tennyson's *Oriana*"
 - b. Range: Bb3-E5
 - c. Tessitura: medium
6. Long After
 - a. Text: "A Study on Tennyson's *Maud*"
 - b. Range: Bb3-F#5
 - c. Tessitura: medium

Tristesse (Melancholy)

Year: unknown

Text: Alfred de Musset

Range: D#4-A5

Tessitura: high

Source: *Marshall-Hall Songs, Musica Australis, Vol. 2*

On a Picture

Year: unknown

Text: Sandys

Range: Eb4-A5

Tessitura: high

Source: *Marshall-Hall Songs, Musica Australis, Vol. 2*

The Lady Janet

Year: unknown

Text: G.W.L. Marshall-Hall

Range: C4-F5

Tessitura: medium

Source: *Marshall-Hall Songs, Musica Australis, Vol. 2*

PAVIOUR, PAUL (b. 1931)

And the River Flows

Year: 1976

Text: B.L. Waite

Range: E4-G5

Tessitura: med-high

Source: Ricordi, Ltd., Sydney

Notes: soprano

Refractions of the Heart, Op. 73

Year: 1989

Text: John Gracen Brown

Source: Australian Music Centre

Notes: soprano

1. Shadows of our Past
 - a. Range: E4-A5
 - b. Tessitura: med-high
2. Something Here Should Be Made Clear
 - a. Range: F#4-G5
 - b. Tessitura: med-high
3. The Remembrance of the Rose
 - a. Range: F4-Bb5
 - b. Tessitura: high
4. The End of the Chase
 - a. Range: F4-G5
 - b. Tessitura: med-high
5. All I Felt For You is Gone
 - a. Range: D#4-Ab5
 - b. Tessitura: med-high

What Thing Is Love? (cycle for soprano and violin)

Year: 1993

Source: Barry Brunton Music Publisher, Ely, England

1. Prologue, violin only
2. What Thing is Love?
 - a. Text: G. Peele
 - b. Range: Eb4-A5
 - c. Tessitura: med-high
3. When I was Fair and Young
 - a. Text: Queen Elizabeth I
 - b. Range: D4-A5
 - c. Tessitura: high
4. Betwixt a Shadow and a Sound
 - a. Text: John Lilliat)
 - b. Range: C4-Ab5
 - c. Tessitura: med-high
 - d. Notes: unaccompanied
5. Tryst
 - a. Range: C4-A5
 - b. Tessitura: med-high
 - c. Notes: vocalise
6. Epilogue: And This is Love
 - a. Text: Walter Raleigh
 - b. Range: D4-Bb5
 - c. Tessitura: high

RICHARDSON, HENRY HANDEL (Ethel Florence Lindesay Roberston) (1870-1946)

Reisespruch (*Lied vom Reisen*)

Year: 1900

Text: Johann Ludwig Tieck (German)

Range: C#4-B4

Tessitura: medium

Source: *Henry Handel Richardson The Music Part II*

Erster Verlust

Year: 1907

Text: Johann Wolfgang von Goethe (German)

Range: A3-F5

Tessitura: med-high

Source: *Henry Handel Richardson The Music Part II*

Mandalay

Year: 1908

Text: Rudyard Kipling

Range: A3-A5

Tessitura: med-high

Source: *Henry Handel Richardson The Music Part I*

The Rolling English Road

Year: 1932

Text: Gilbert Keith Chesterton

Range: C4-F5

Tessitura: med-high

Source: *Henry Handel Richardson The Music Part I*

Regret Not Me

Year: 1943

Text: Thomas Hardy

Range: A3-E5

Tessitura: med-low

Source: *Henry Handel Richardson The Music Part I*

SCULTHORPE, PETER (b. 1929)

Three Shakespeare Songs

Year: 1948/56

Text: William Shakespeare

Source: Faber Music, London

1. Take, O Take Those Lips Away
 - a. Range: D4-F5
 - b. Tessitura: medium
2. O Mistress Mine
 - a. Range: D4-Eb5
 - b. Tessitura: medium
3. Sigh No More, Ladies
 - a. Range: D4-D5
 - b. Tessitura: medium

The Stars Turn

Year: 1970
 Text: Tony Morphet
 Range: D4-A5
 Tessitura: med-high
 Source: Faber Music, London

Boat Rise

Year: 1980
 Text: Tony Morphet
 Range: C4-G5
 Tessitura: medium
 Source: Faber Music, London

Parting

Year: 1995
 Text: Heinrich Heine (trans. Sculthorpe)
 Range: F4-G5
 Tessitura: med-high
 Source: Faber Music, London

SITSKY, LARRY (b. 1934)

Eight Oriental Love Songs

Year: 1960
 Source: Australian Music Centre
 Notes: Difficult, chromatic, wide leaps, melismatic, mixed meters, wide range, cluster chords, virtuosic accompaniment.

1. I
 - a. Text: from Omar Khayyam (Persian, 11th and 12th centuries)
 - b. Range: B3-B5
 - c. Tessitura: med-high

2. II
 - a. Text: “The Wood-Melon,” anonymous (1700-800 B.C. Chinese)
 - b. Range: A3-Bb5
 - c. Tessitura: high
3. III
 - a. Text: anonymous (Chinese)
 - b. Range: A3-C#6
 - c. Tessitura: med-high
4. IV
 - a. Text: from the Gosenshú by Fujiwara No Okikaze (10th century, Japanese)
 - b. Range: Bb3-D6
 - c. Tessitura: high
5. V
 - a. Text: from Ragban (7th and 8th centuries, Arabian)
 - b. Range: A#3-E6
 - c. Tessitura: low-high
6. VI
 - a. Text: “The Fan” by Pan Tie-tsu (7th century, Chinese)
 - b. Range: B3-C#6
 - c. Tessitura: high
7. VII
 - a. Text: “After Meeting Her in a Dream” by So-wol Kim (20th century, Korean)
 - b. Range: C4-B5
 - c. Tessitura: high
8. VIII
 - a. Text: from *Songs of the East* from the Manyoshu (anonymous, 8th century, Japanese)
 - b. Range: B3-G#5
 - c. Tessitura: med-high

SUTHERLAND, MARGARET (1897-1984)

Three Songs for Voice and Violin

Year: 1926 (pub. 2005)

Text: Francis Thompson

Source: Wirripang

1. Love and the child
 - a. Range: E4-F#5
 - b. Tessitura: med-high

2. Pastoral
 - a. Range: D4-F#5
 - b. Tessitura: med-high
3. Envoy
 - a. Range: D4-A5
 - b. Tessitura: med-high

The Meeting of Sighs

Year: 1934

Text: Shaw Neilson

Range: B3-E5

Tessitura: med-low

Source: Éditions de l'oiseau lyre chez Louise B.M. Dyer, Paris

They Called Her Fair

Year: 1935

Text: Esther Levy

Range: C4-E5

Tessitura: medium

Source: Éditions de l'oiseau lyre chez Louise B.M. Dyer, Paris

Five Songs

Year: 1948

Text: John Shaw Neilson

Source: *Selected Songs by Australian Composers Vol. 2*, Allans Music Pty. Ltd., Melbourne

1. For a child
 - a. Range: E4-F#5
 - b. Tessitura: med-high
2. When kisses are as strawberries
 - a. Range: D4-F5
 - b. Tessitura: med-high
3. May
 - a. Range: Db4-F5
 - b. Tessitura: medium
4. In the dim counties
 - a. Range: C4-E5
 - b. Tessitura: medium
5. Song be delicate
 - a. Range: C4-F5
 - b. Tessitura: medium

Four Blake Songs

Year: 1957

Text: William Blake

Source: Australian Music Centre, Sydney

1. Memory, hither come
 - a. Range: C#4-F5
 - b. Tessitura: medium
2. Piping down the valley wild
 - a. Range: C4-F5
 - b. Tessitura: medium
3. How sweet I roamed
 - a. Range: Db4-F#5
 - b. Tessitura: med-high
4. I love the jocund dance
 - a. Range: D4-E#5
 - b. Tessitura: med-high

Six Songs (Settings of Poems by Judith Wright)

Year: 1951-62 (pub.1967)

Text: Judith Wright

Source: Allans Music Pty. Ltd., Melbourne

1. Midnight
 - a. Range: A3-Eb5
 - b. Tessitura: medium
2. Winter Kestrel
 - a. Range: C4-F#5
 - b. Tessitura: med-high
3. The Old Prison
 - a. Range: C4-F5
 - b. Tessitura: med-high
4. Woman's Song
 - a. Range: G3-C#5
 - b. Tessitura: med-low
5. The Twins
 - a. Range: E4-F#5
 - b. Tessitura: med-high
6. Bullocky
 - a. Range: C4-F#5
 - b. Tessitura: med-high

TREGASKIS, ALAN (1918-1993)

Five Blake Songs (originally Four Blake Songs)

Year: 1978, revised for voice and orchestra 1979

Text: William Blake

Source: collected as *Four Blake Songs* (does not include 'A Spring Rhapsody') in *Collected Songs of Alan Tregaskis, Vol. 1*

1. A Spring Rhapsody
 - a. Range: A3-F5
 - b. Tessitura: medium
2. The Innumerable Dance
 - a. Range: Bb3-G#5
 - b. Tessitura: medium
3. Vision
 - a. Range: A3-Eb5
 - b. Tessitura: medium
4. Wondrous Buildings
 - a. Range: A3-F#5
 - b. Tessitura: med-high
5. Night
 - a. Range: A3-Eb5
 - b. Tessitura: med-low

Six Songs (Speak With the Sun)

Year: 1979

Text: David Campbell

Source: *Collected Songs of Alan Tregaskis, Vol. 1*

1. Speak with the sun
 - a. Range: C4-F5
 - b. Tessitura: medium
2. Hearts and children
 - a. Range: Cb4-G5
 - b. Tessitura: med-high
3. In summer's tree
 - a. Range: B3-D5
 - b. Tessitura: medium
4. Who points the swallow
 - a. Range: D4-F5
 - b. Tessitura: med-high
5. Windy gap
 - a. Range: B3-F#5
 - b. Tessitura: medium

6. Ephemerons
 - a. Range: Bbb3 (A3)-F5
 - b. Tessitura: medium

Songs of Discovery

Year: 1979

Text: William Hart-Smith

Source: *Collected Songs of Alan Tregaskis, Vol. 1*

1. Neptune's Horses
 - a. Range: C#4-G5
 - b. Tessitura: med-high
2. Sea Mist
 - a. Range: E3-F5
 - b. Tessitura: med-low
3. Landfall (2)
 - a. Range: Db4-G5
 - b. Tessitura: med-high

Songs of the Imagination

Year: 1979

Text: Rosemary Dobson

Source: *Selected Songs by Australian Composers Vol. 2*

1. A Fine Thing
 - a. Range: D4-G#5
 - b. Tessitura: med-high
2. The Fire
 - a. Range: C4-G5
 - b. Tessitura: med-high
3. The Rider
 - a. Range: Bb3-G5
 - b. Tessitura: med-high

Songs of the Dawn

Year: 1980

Text: James McAuley

Source: *Collected Songs of Alan Tregaskis, Vol. 2*, Allans Music
Australia Pty. Ltd., Melbourne 1984

1. Nativity
 - a. Range: Db4-Fb5
 - b. Tessitura: medium
2. Sleep
 - a. Range: C4-Gb5
 - b. Tessitura: medium

3. At Dawn
 - a. Range: C4-F5
 - b. Tessitura: med-high
4. Waking Song
 - a. Range: A3-F5
 - b. Tessitura: med-high

WILCHER, PHILLIP (b. 1958)

Nativity

Year: 1999
Text: James McAuley
Range: A3-F#5
Tessitura: med-high
Source: Australian Music Centre, Sydney
Notes: for voice, violin and piano

O Love, See How the Flowers Mate

Year: 1999
Text: Jack Larson
Range: D4-A5
Tessitura: med-high
Source: Australian Music Centre, Sydney

Sleep Now, O Sleep Now

Year: James Joyce
Text: 1999
Range: A3-E5
Tessitura: med-low
Source: Australian Music Centre, Sydney

The Land of Lost Content

Year: 2000
Text: A.E. Housman
Range: D#4-F#5
Tessitura: med-high
Source: Australian Music Centre

On the Idle Hill of Summer

Year: 2000
Text: A.E. Housman
Range: C#4-F#5
Tessitura: medium
Source: Australian Music Centre

Remember

Year: 2000
Text: Christina Rossetti
Range: B3-A5
Tessitura: med-high
Source: Australian Music Centre

Moon Flower

Year: 2001
Text: T.S. Eliot
Range: Bb3-C#5
Tessitura: medium
Source: Australian Music Centre

Requiescat

Year: 2001
Text: Christina Rossetti
Range: B3-F#5
Tessitura: med-high
Source: Australian Music Centre

The Sea Ritual

Year: 2001
Text: George Darley
Range: B3-A5
Tessitura: med-high
Source: Australian Music Centre

Sudden Light

Year: 2001
Text: Dante Gabriel Rossetti
Range: C4-G5
Tessitura: med-high
Source: Australian Music Centre

Spellbound

Year: 2001
Text: Emily Brontë
Range: C4-F5
Tessitura: med-high
Source: Australian Music Centre

APPENDIX A: RECOMMENDED RESOURCES

Australian Music Centre

16 Mountain Street
Ultimo, NSW 2007 Australia
Phone: +612 9935 7805
Email: info@australianmusiccentre.com.au
www.australianmusiccentre.com.au

EMI Music Publishing/Allans Music Pty. Ltd., Australia

Suite 1, Level 2
8 Hercules Street
Surry Hills, NSW 2010 Australia
Phone: +612 9324 9661
<http://www.emimusicpub.com/global-offices/australia/licensing/print-music.php>

Wirripang

Wirripang Pty. Ltd.
18/106 Corrimal Street
Wollongong, NSW 2500 Australia
Phone: +612 4228 9388
Email: keats@wirripang.com.au
www.australiancomposer.com.au

APPENDIX B: SELECTED DISCOGRAPHY

- Brumby, Colin. *Gardens of the Villa Taranto and other music of Colin Brumby*. Jenny Dawson and Sue Witham. Lodestar Recordings: OBCD-0104. Compact disc. 2004.
- Grainger, Percy. *Songs for Mezzo-soprano*. Della Jones and Penelope Thwaites. Chandos Records: CHAN 9730. Compact disc. 1999.
- Keats, Horace. *A Poet's Composer: songs by Horace Keats*. Gavin Lockley and Clemens Leske. Wirripang: Wirr: 040. Compact disc. 2011.
- Lieder: Brahms, Berg, Le Gallienne*. Lauris Elms and Geoffrey Parsons. ABC Classics: 426 191-2. Compact disc. 1985.
- Recital: Australian Art Song*. Meryl Quaife and Michael Kieran Harvey. Tall Poppies TP 155. Compact disc. 2002.
- Songs from Australia*. David Miller and Wendy Dixon, Wirripang: Wirr: 002. Compact disc. 2005.
- Woman's Song: songs by Australian women composers*. Helen Noonan and Peter Locke. New Market Music: NEW 1042.2. Compact disc. 1994.

APPENDIX C: AUSTRALIAN ART SONG LIST OF COMPOSERS

Adams, David	Glanville-Hicks, Peggy	MacLean, Clare
Agnew, Roy	Glynn, Gerald	Maddox, Richard Peter
Allen, Geoffrey	Grainger, Percy	Mageau, Mary
Antill, John	Grandison, Mark	Marshall-Hall, G.W.I.
Banks, Don	Greenbaum, Stuart	Mather, Martin
Bartlett, Lawrence	Gross, Eric	McCombe, Christine
Barkl, Michael	Hannan, Michael	McKinley, Ian
Batterhall, Andrew	Hanson, Raymond	Middenway, Ralph
Bauld, Alison	Harrison, Sadie	Millward, Frank
Beath, Betty	Hart, Fritz	Morris, David
Benjamin, Arthur	Heim, Christian	Nunn, Philip
Bertram, Michael	Henderson, Moya	Olive, Vivienne
Blom, Diana	Hill, Alfred	Orchard, Lawrence
Bonighton, Rosalie	Hill, Fred	Paviour, Paul
Bostock, John	Hill, Mirrie	Pearce, Trevor
Boyd, Anne	Holford, Franz	Penberthy, James
Brandman, Margaret	Hiscocks, Wendy	Phillips, Linda
Brumby, Colin	Holland, Dulcie	Plush, Vincent
Butterley, Nigel	Holland, William	Pompill, Claudio
Carlson, Rosalind	Hollier, Donald	Primrose, Edward
Carole-Smith, Monique	Howlett, May	Rankine, Peter
Carr-Boyd, Ann	Humble, Keith	Reiner, Thomas
Cary, Tristram	Hyde, Miriam	Richardson, Henry Handel
Cowie, Edward	James, William Garnet	Rofe, Esther
Cronin, Stephen	Jones, Trevor	Routley, Nicholas
Cuckson, Robert	Kats-Chernin, Elena	Sarcich, Paul
Dollarhide, Theodore	Kay, Don	Schultz, Andrew
Douglas, Clive	Keane, Robert	Schultz, Chester
Dreyfus, George	Keats, Horace	Sculthorpe, Peter
Dunleavy, Houston	Kelly, Neil	Seyd-Wood, Eugenie
Easton, James	Kerry, Gordon	Shanahan, Ian
Easton, Michael	Knehans, Douglas	Sitsky, Larry
Edwards, Ross	Knopf, Michael	Spiers, Colin
Farbach, Kent	Koehne, Graeme	Standring, Helen
Farr, Ian	Lalor, Stephen	Stanhope, David
Fiddes, Ross	LeGallienne, Dorian	Sutherland, Margaret
Ford, Andrew	Lim, Liza	Tahourdin, Peter
Gethen, Felix	Llewellyn, Becky	Terpstra, Keren
Ghandar, Ann	Lovelock, William	Thorn, Benjamin
Gifford, Helen	MacKenzie, Ron	Thwaites, Penelope

APPENDIX C, CONTINTUED

Tibbits, George
Tregaskis, Alan
Vella, Richard
Vick, Lloyd
Vine, Carl
Wade, Simon
Webb, Peter
Wells, Jessica
Werder, Felix
Wesley-Smith, Martin
Whiffin, Lawrence
Whitaker, Michael
Whitehead, Gillian
Wilcher, Phillip
Wilcock, Christopher
Williamson, Malcolm
Wilson, Marion
Wood, Steve
Young, David
Yu, Julian
Zadro, Mark

BIBLIOGRAPHY

- Anderson, Hugh. *The Story of Australian Folksong*. Melbourne: Hill of Content, 1970 [1955]. (Original work published 1955, Rams Skull Press)
- Antill, John. *Five Australian Lyrics*. Sydney: Boosey & Hawkes (Aust.) Pty. Ltd., 1953.
- “Australia’s undeservedly neglected composer: Margaret Sutherland (1897-1984), championed by Anna Goldsworthy.” Narrated by Andrew Ford. “The Music Show,” *ABC*, June 11, 2011. <http://www.abc.net.au/radionational/programs/musicshow/australias-undeservedly-neglected-composer/2916044>.
- Australian Composers’ Seminar, Hobart, Tasmania, 1963: report of proceedings*. Tasmania: Adult Education Board, 1963.
- Bolton, Trish. “Land of the Fair Go – An Exploration of Australian Identity.” *AQ: Australian Quarterly*. 75: 2 (Mar.-Apr., 2003) 16-40. Accessed August 14, 2013, <http://www.jstor.org/stable/20638163>.
- Bright, Colin. “An Australian Sound?” *Sounds Australian* 23 (1989): 13-16.
- Broadstock, Brenton, ed. *Sound Ideas – Australian composers born since 1950 – a guide to their music and ideas*. The Rocks, Sydney: Australian Music Centre, 1995.
- Brumby, Colin. “Colin Brumby.” Last modified March 2009. <http://www.australianmusiccentre.com.au/artist/brumby-colin>.
- Brumby, Colin. *Three Italian Songs*. The Rocks, Sydney: Australian Music Centre, 1979.
- Callaway, Frank and David Tunley, eds. *Australian Composition in the Twentieth Century*. Melbourne: Oxford University Press, 1978.
- Covell, Roger. *Australia’s music: themes of a new society*. Melbourne: Sun Books, 1967.
- Crisp, Deborah, editor. *Bibliography of Australian Music: an index to monographs, journal articles and theses, Australian Music Series 1*. Netley, NSW: Griffin Press, Limited, 1982.
- Dean, Beth, and Victor Carell. *Gentle Genius – A Life of John Antill*. Sydney: Akron Press, 1987.
- Dodsworth, Graham. “The Nature of Folk Song in Australia: Origins and Transmission.” M.A. Thesis, Monash University, 2000.

- Flaherty, Catherine. "Nigel Butterley's Vocal Music: a Study of Stylistic Development." B.A. Honors Thesis, University of New England, Australia, 1987.
- Forbes, Anne-Marie. "Hart, Fritz." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed August 12, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/12463>.
- Gauldin, Robert. *Harmonic Practice in Tonal Music*. New York and London: W.W. Norton & Company, 2004.
- Gilles, Malcolm. "Percy Grainger: Australia's Greatest Composer?" Gresham Lecture, 2011 City of London Festival, London, England, July 11, 2011. Accessed July 23, 2013, <http://www.gresham.ac.uk/lectures-and-events/percy-grainger-australias-greatest-composer>.
- Gilles, Malcolm and David Pear. "Grainger, Percy." *Grove Music Online. Oxford Music Online*. Oxford University Press. Accessed July 10, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/11596>
- Grainger, Percy. "My Musical Outlook." In *Grainger on Music*, edited by Malcolm Gilles and Bruce Clunies Ross, 13-29. Oxford: Oxford University Press, 1999.
- Grainger, Percy. *Thirteen Folksongs*. London: Thames Publishing; G. Schirmer, 1981-82.
- Green, Christina. "Margaret Sutherland." *Sounds Australian* 21 (1988): 13-15.
- Hamilton, David. "The Neglect of English Classical Music." *New English Review*, August 2009. Accessed August 3, 2013. http://www.newenglishreview.org/David_Hamilton/The_Neglect_of_English_Classical_Music.
- Hannan, Michael. *Peter Sculthorpe: His Music and Ideas, 1929-1979*. St. Lucia, QLD: University of Queensland Press, 1982.
- Hayes, Deborah. *Peter Sculthorpe: A Bio-Bibliography*. Westport, CT; London Greenwood Press, 1993.
- Harris, Laughton. "Margaret Sutherland." In *Australian Composition in the Twentieth Century*, edited by Frank Callaway and David Tunley, 29-35. Melbourne: Oxford University Press, 1978.
- Heino, Anni. "Colin Brumby at 80: composing to meet a real need." *Resonate*. July 25, 2013. Accessed July 31, 2013, http://www.australianmusiccentre.com.au/article/colin-brumby-at-80_composing-to-meet-a-real-need.

- Hill, Alfred. *Harmony and Melody—And their use in the simple forms of Music*. London: Elkin & Co. Ltd., 1926.
- Hill, Jennifer, and Kerry Murphy, eds. *Songs: G.W.L. Marshall-Hall*. Melbourne: Marshall-Hall Trust in association with the Centre for Studies in Australian Music, University of Melbourne, 1998.
- Holmes, Robyn, Patricia Shaw, and Peter Campbell. *Larry Sitsky: A Bio-Bibliography*. Westport, CT; London: Greenwood Press, 1997.
- Hoover, Maya F. "A Catalog of and Introductory Essay to Selected Twentieth Century Latin American Art Songs." D.M. diss., Indiana University, 2002.
- Hopkins, John. "Percy Grainger." In *Australian Composition in the Twentieth Century*, *Australian Composition in the Twentieth Century*, edited by Frank Callaway and David Tunley, 19-25. Melbourne: Oxford University Press, 1978.
- Keats, Brennan. *A Poet's Composer*. Culburra Beach: Wirripang, 1996.
- Lam, Yuen Ching. "An Analytical Study of Alfred Hill's String Quartet No. 2 in G minor." M.A. thesis, University of Otago, 2006.
- Lentzkow, Steven W. "Alan Tregaskis: Contemporary Australian Composer." *Journal of Singing* 44 (1988): 4-10.
- Lewis, Wendy, Simon Balderstone, and John Bowan. *Events That Shaped Australia*. Chatswood: New Holland Publishers, 2006.
- Lusk, Raymond Lee. "Percy Grainger's Treatment of Irish Tune from County Derry with emphasis on its bandstraton." M.M. thesis, Kansas State University, 1973.
- McCubbin, Alison. "An Introduction for the Singer to the Solo Vocal Works of Nigel Butterley with Particular Emphasis on His Works between 1976 and 2003." D.M.A. diss., Louisiana State University, 2004.
- McLeod, A.L., ed. Introduction to *The Pattern of Australian Culture*, 1-11. Melbourne: Oxford University Press, 1963.
- Marett, Allan, et al., "Australia." *Grove Music Online*. *Oxford Music Online*. Oxford University Press. Accessed August 4, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40021>.
- Miller, David, Wendy Dixon, Cathy Aggett, and Linda Foulsham, eds. *Songs From Australia*. Wollongong: Wirripang, 2005.

- Miller, David, Wendy Dixon, and Linda Foulsham. *Voice of Australia*. Wollongong: Wirripang, 2007.
- Murdoch, James. *Australia's Contemporary Composers*. Melbourne: Sun Books, 1975 (c. 1972).
- Murphy, Kerry. Preface to *Songs: Dorian Le Gallienne*, edited by Kerry Murphy and Jennifer Hill, vi. Melbourne: University of Melbourne Centre for Studies in Australian Music, 1999.
- Nickson, Noel and Jeff Brownrigg. "Le Gallienne, Dorian." *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed August 17, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/16286>.
- "Nigel Butterley: a very personal composer." Narrated by Andrew Ford. The Music Show. ABC, November 17, 2012. <http://www.abc.net.au/radionational/programs/musicshow/nigel-butterley/4368680>.
- Paterson, A.B., ed. *Old Bush Songs*. Sydney: Angus and Robertson, 1905.
- Paillas, Deirdre. "Music for Solo Voice in Australia in the 1960s and 1970s." Graduate diploma thesis, University of Queensland, 1980.
- Plush, Vincent. "Notes from the Great South Land." In *Exploring the Musical Landscape*, edited by Caitlin Rowley, 47-49. The Rocks, Sydney: Australian Music Centre, 1998.
- Radic, Thérèse, ed. *A Treasury of Favourite Australian Songs*. South Yarra, VIC: Currey O'Neil Ross Pty. Ltd., 1983.
- Radic, Thérèse. *G.W.L. Marshall-Hall: A Biography & Catalogue*. Melbourne: The Marshall-Hall Trust, 2002.
- Radic, Thérèse. "Hart, Fritz." *The New Grove Dictionary of Opera*. *Grove Music Online*. Oxford Music Online. Oxford University Press. Accessed August 12, 2013, <http://www.oxfordmusiconline.com/subscriber/article/grove/music/O003098>.
- Radic, Thérèse. Preface to *Songs: G.W.L. Marshall-Hall*, edited by Jennifer Hill and Kerry Murphy, vii. Melbourne: Marshall-Hall Trust in association with the Centre for Studies in Australian Music, University of Melbourne, 1998.
- Richards, Fiona, ed. *The Soundscapes of Australia – Music, Place and Spirituality*. Aldershot: Ashgate Publishing Limited, 2007.
- Rogers, Victoria. *The Music of Peggy Glanville-Hicks*. Farnham, England; Burlington, VT: Ashgate, 2009.

- Rowley, Caitlin, ed. *Exploring the Musical Landscape*. The Rocks, NSW: Australian Music Centre, 1998.
- Saylor, Eric. "It's Not Lambkins Frisking At All: English Pastoral Music and the Great War." *Musical Quarterly* 91 (1-2) (2008): 39-59. First published online January 24, 2009. Accessed August 3, 2013. doi:10.1093/musqtl/gdn030.
- Sculthorpe, Peter. *The Stars Turn*. London: Faber Music Ltd., 1977.
- Sculthorpe, Peter. *Three Shakespeare Songs*. London: Faber Music Ltd., 2001.
- Silbermann, Alphons. *The Sociology of Music*. Translated by Corbet Stewart. Westport, CT: Greenwood Press Publishers, 1963. (Originally published in 1963 by Routledge & Kegan Paul Ltd., London)
- Skinner, Graeme, ed. *The Composer Speaks – Composers and Their Colleagues Discuss Australian Music*. Sydney: Sounds Australian, 1991.
- Skinner, Graeme. *Peter Sculthorpe: The Making of an Australian Composer*. Sydney: University of New South Wales Press, 2007.
- Slaughter, Peta Sheridan. "Aspects of Margaret Sutherland's Vocal Style." B.M. thesis, University of Queensland, 1976.
- Supićić, Ivo. *Music in Society: A Guide to the Sociology of Music*. Stuyvesant, NY: Pendragon Press, 1987.
- Sutherland, Margaret. *Six Songs*. Melbourne: Allans Music Pty. Ltd., 1967.
- Symons, David. *The Music of Margaret Sutherland*. Sydney: Currency Press, 1997.
- Synan, Loris, and Kay Dreyfus. *Australian Composers in Song*. Melbourne: Allans Music Pty. Ltd., 1996.
- Twaites, Penelope, ed. *The New Percy Grainger Companion*. Woodbridge: The Boydell Press, 2010.
- Tregaskis, Alan. *Collected Songs of Alan Tregaskis, Vol. 1*. Melbourne: Allans Music Pty. Ltd., 1984.
- Tregaskis, Alan. *Collected Songs of Alan Tregaskis, Vol. 2*. Melbourne: Allans Music Pty. Ltd., 1984.
- Tregear, Peter. "European Sounds, Australian Echoes: The Music of Marshall-Hall, Hill and Hart." In *The Soundscapes of Australia*, edited by Fiona Richards, 185-189. Aldershot: Ashgate Publishing Limited, 2007.

- Tregear, Peter, ed. *Fritz Bennicke Hart (1874-1949) 10 Songs: Op. 64 and Op. 124*. Melbourne: The Marshall-Hall Trust, 1996.
- Tunley, David. "Australian Composition in the Twentieth Century: A Background." In *Australian Composition in the Twentieth Century*, edited by Frank Callaway and David Tunley, 1-6. Melbourne: Oxford University Press, 1978.
- Ward, Russel. "The Social Fabric." In *The Pattern of Australian Culture*, edited by A.L. McLeod, 12-41. Melbourne: Oxford University Press, 1963.
- Watters-Cowan, Chérie. "Reconstructing the Creative Life of Australian Composer Margaret Sutherland: the evidence of primary source documents." Ph.D. diss., University of New South Wales, 2006.
- Whiteoak, John and Aline Scott-Maxwell, eds. "Jindyworobakism." In *Currency Companion to Music & Dance in Australia*, 388. Sydney: Currency Press, 2003.
- Williams, Melanie Newton. "The Songs of Peggy Glanville-Hicks." D.M.A. diss., University of Illinois at Urbana-Champaign, 1983.